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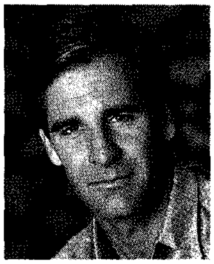

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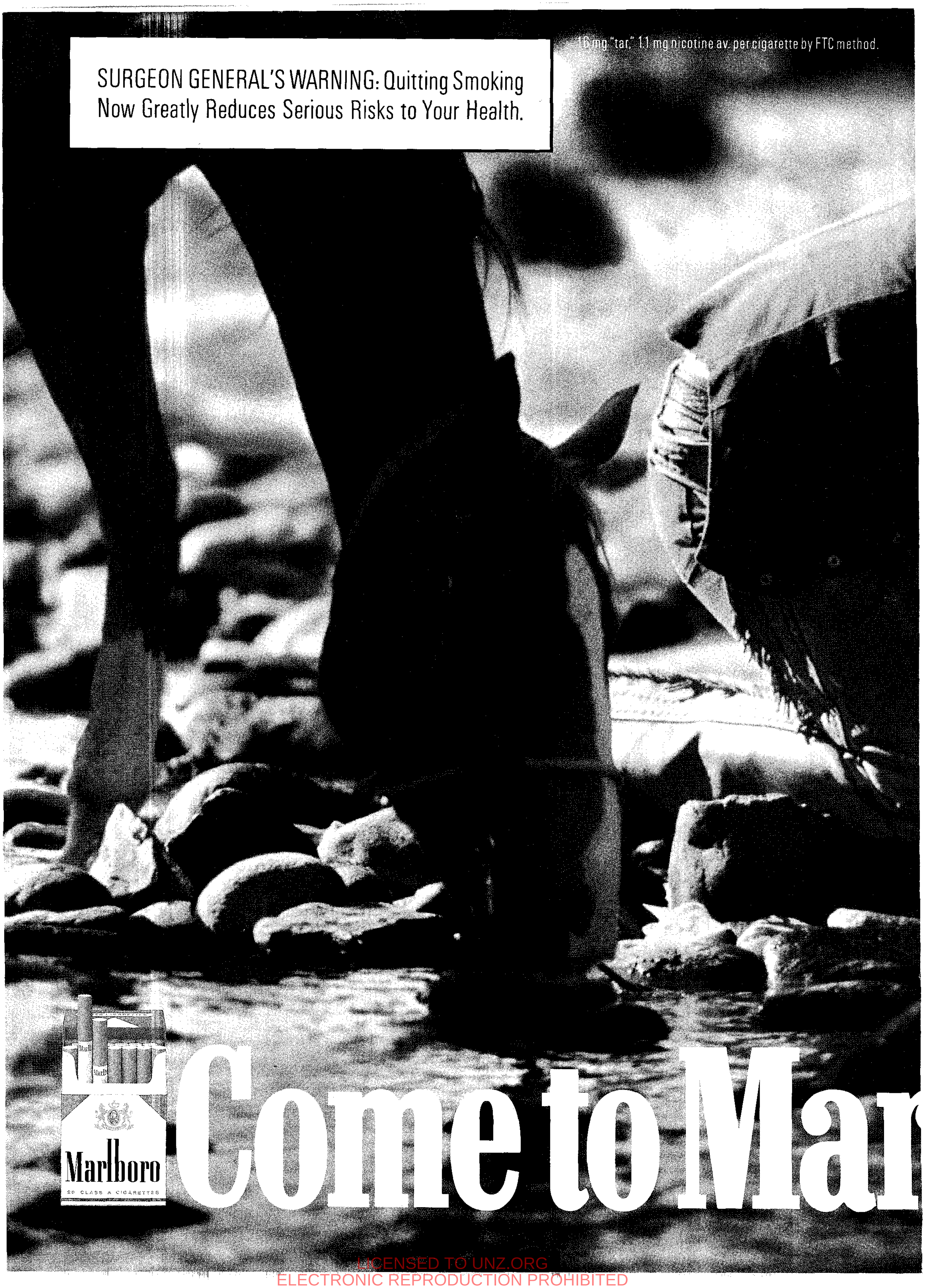

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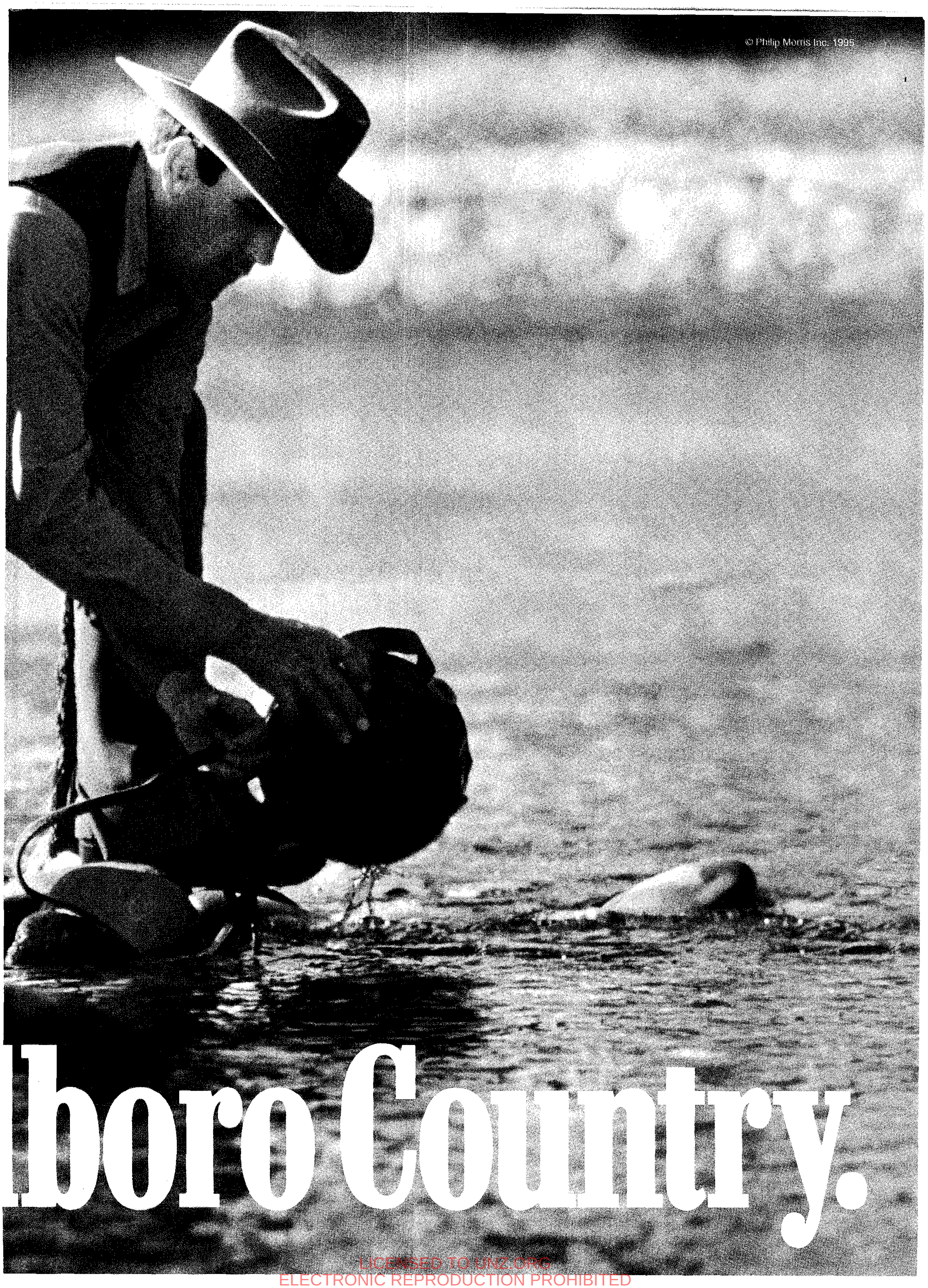
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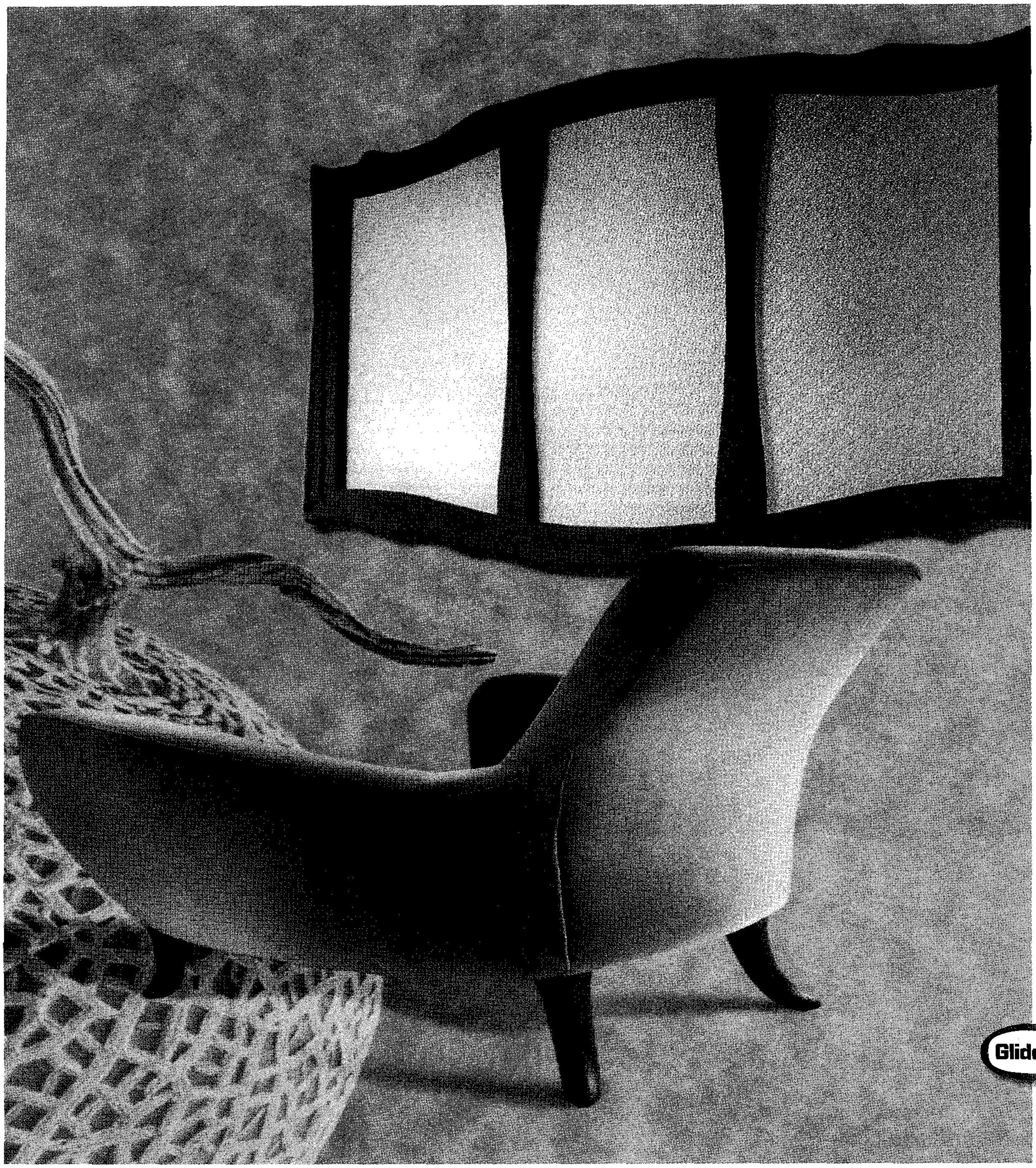

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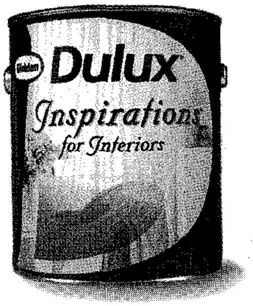
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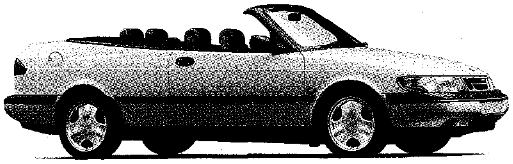

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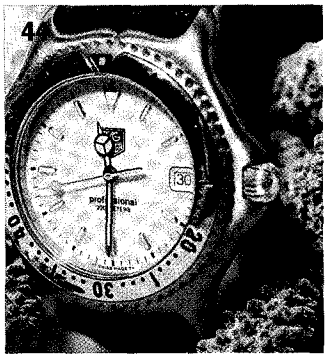

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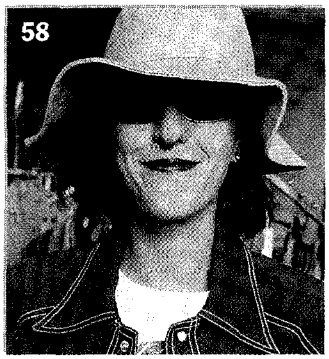

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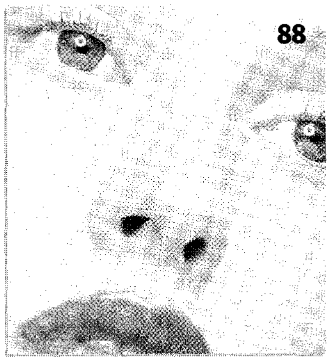

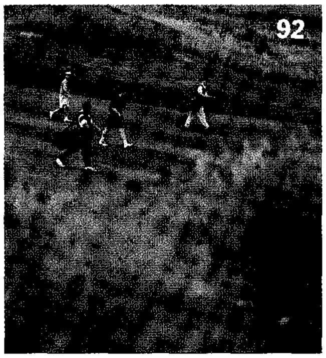

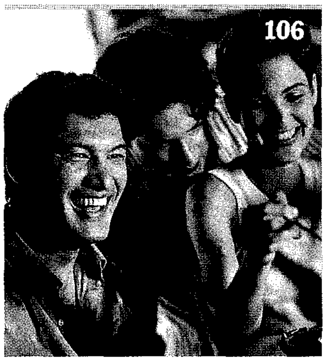

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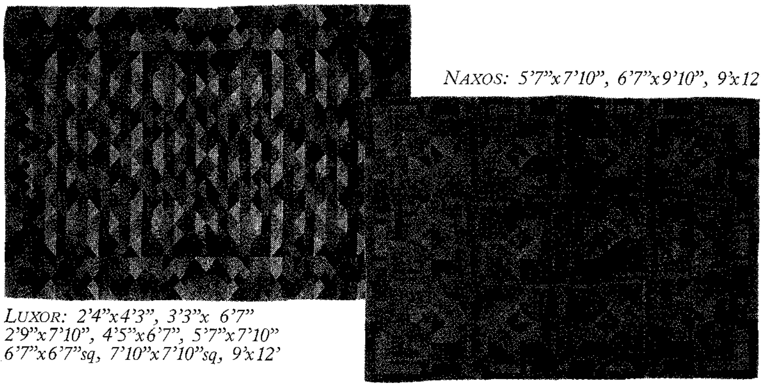

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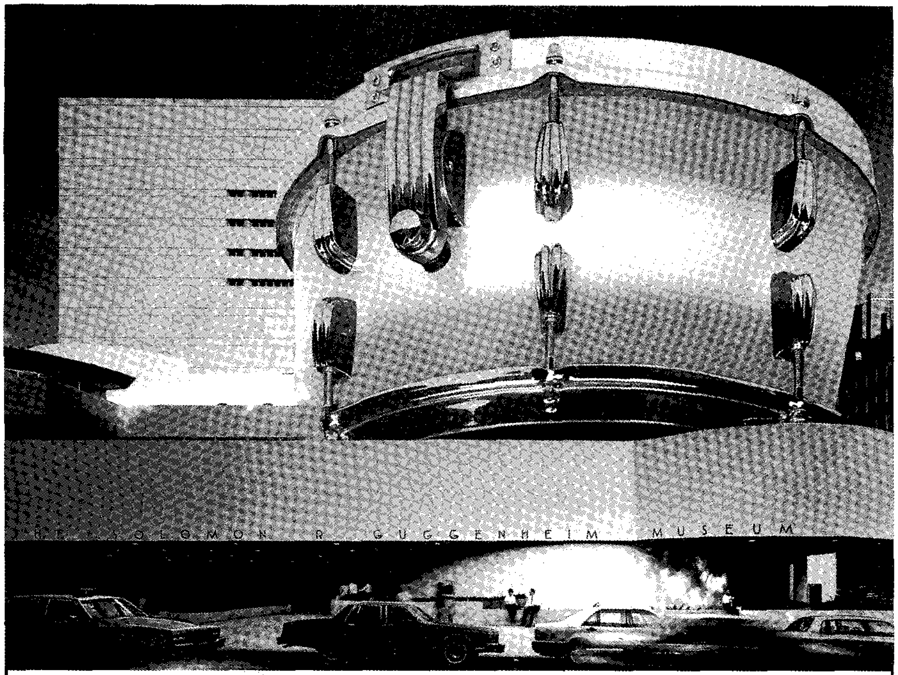

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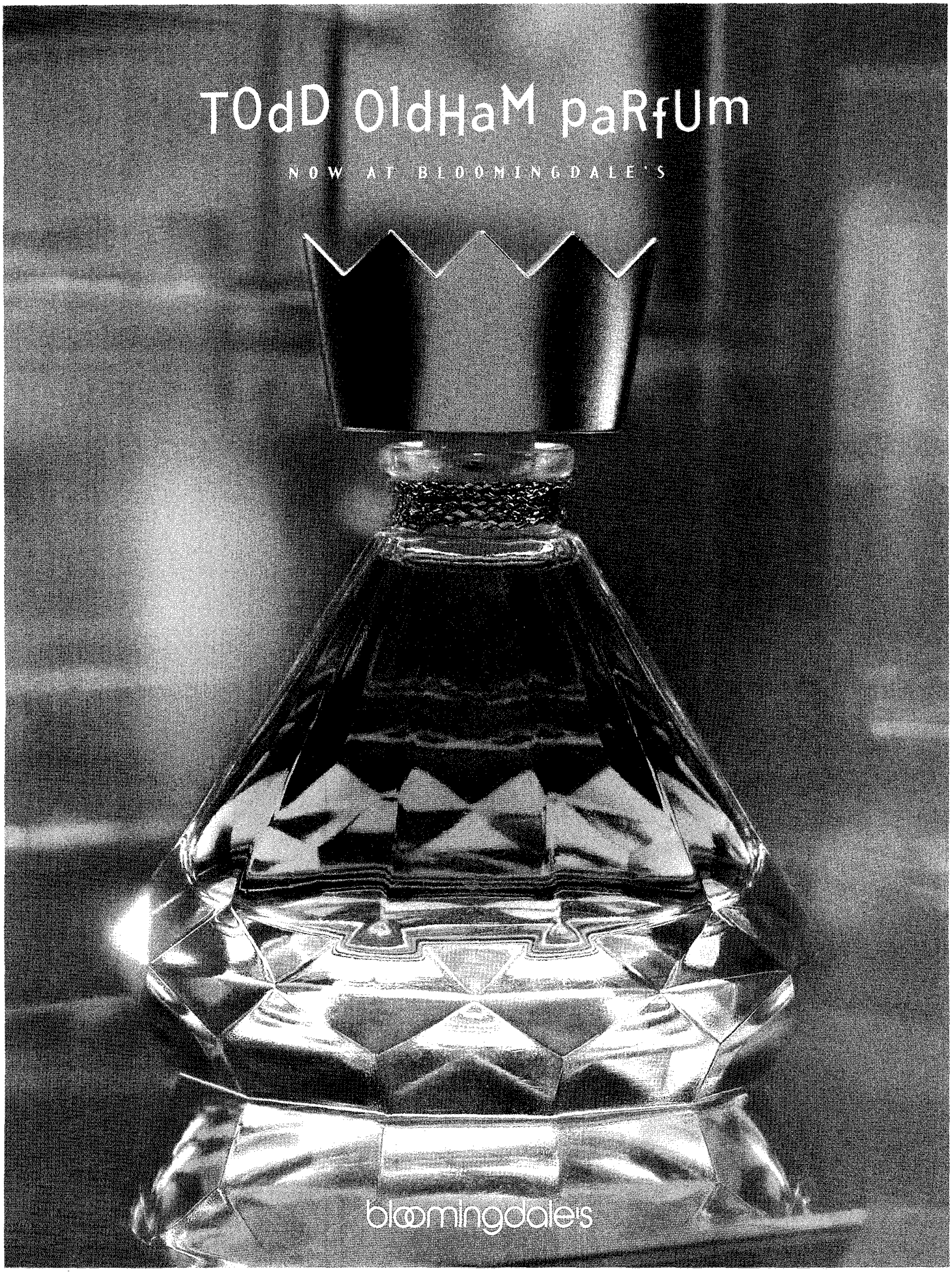
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Is Broadway Played Out?

MICHAEL GOLDSTEIN'S "REINVENTING Broadway" [May 29] is right on the mark in mentioning that Broadway is "usually irrelevant" and that the real theatrical action is in the regional theaters. Who—besides the landlords of the expensive property on which the theaters sit—needs Broadway, anyway? There may be a dearth of new musicals on the Great White Way, but there are plenty of them being born in the provinces, created by top-flight artists: The Maury Yeston–Arthur Kopit *Phantom,* the Charles Strouse–Martin Charnin–Thomas Meehan *Annie Warbucks,* the George Fischoff–Hy Gilbert–William Luce *James Michener's Sayonara,* and the Frank Wildhorn–Leslie Bricusse *Jekyll & Hyde* are just a few of the new shows produced in recent seasons by my two companies, Theatre Under the Stars in Houston and the 5th Avenue Musical Theatre in Seattle. They have all enjoyed multiple productions, and for these shows Broadway will be just another stop on the tour.

Frank M. Young
HOUSTON, TEX.

YOUR MAY 29 COVER ASKED, "CAN BROADway Be Saved?" The more relevant question is Why bother? Off Broadway (in which I have no interest except as a ticket-buyer) is cheaper. The shows it presents are for the most part better. The worst seat in an Off Broadway house is at least as good as the best seat available to the general public in a Broadway theater.

Robert S. Keefe
BROOKLYN

WHAT MOST SIGNIFICANTLY PREVENTS MORE productions from opening today on Broadway is the high, almost prohibitive cost and the high risk involved. Fresh talent and challenging, innovative theater is available; it just isn't produced on Broadway because of the great risk, which discourages backers. Eliminate some of the financial risk and Broadway will boom again with a free market of competing new productions.

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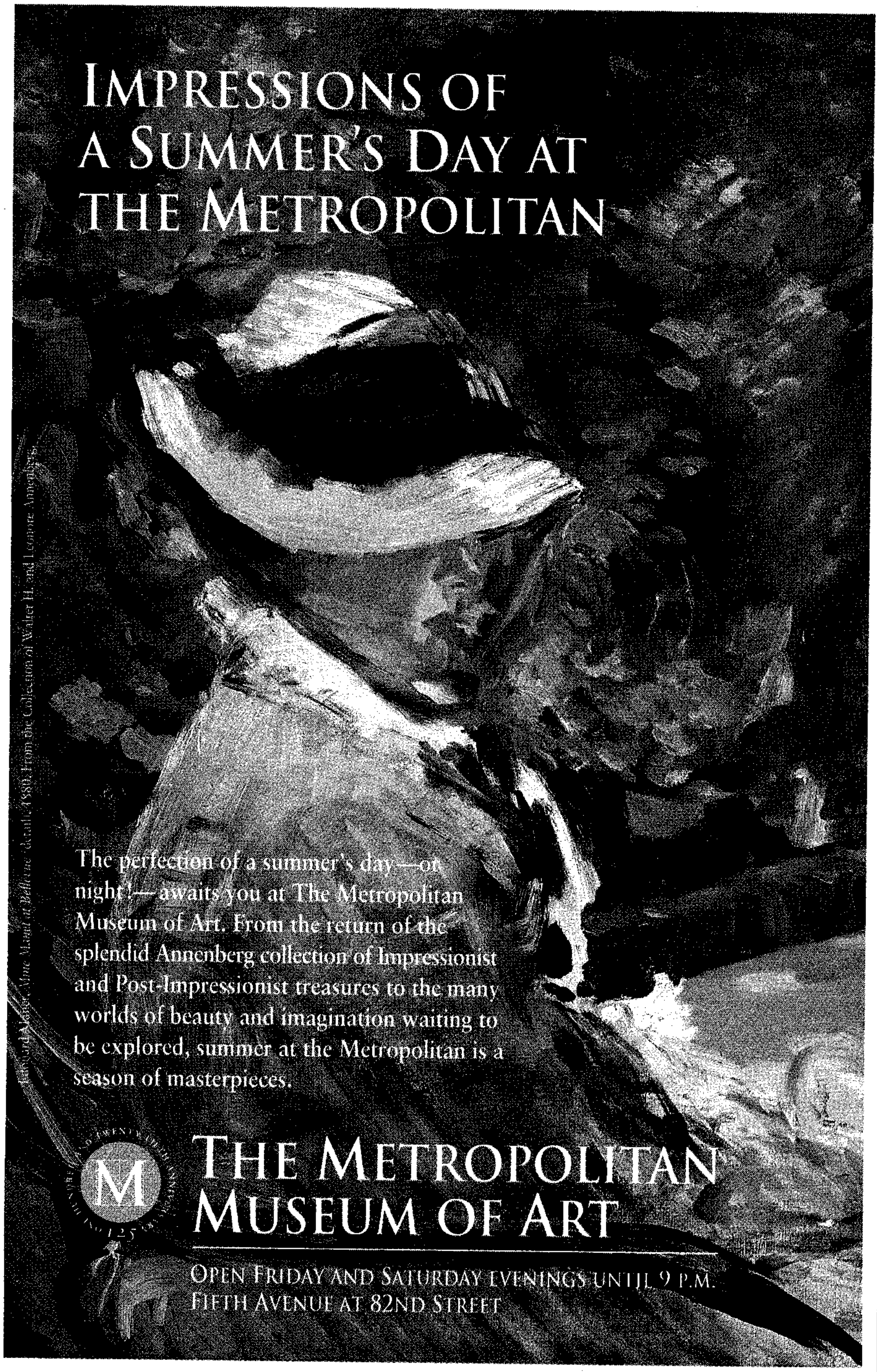
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A SUMMER'S DAY AT
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Edouard Manet, *Mme Manet at Bellevue* (detail), 1880. From the Collection of Walter H. and Leonore Annenberg.

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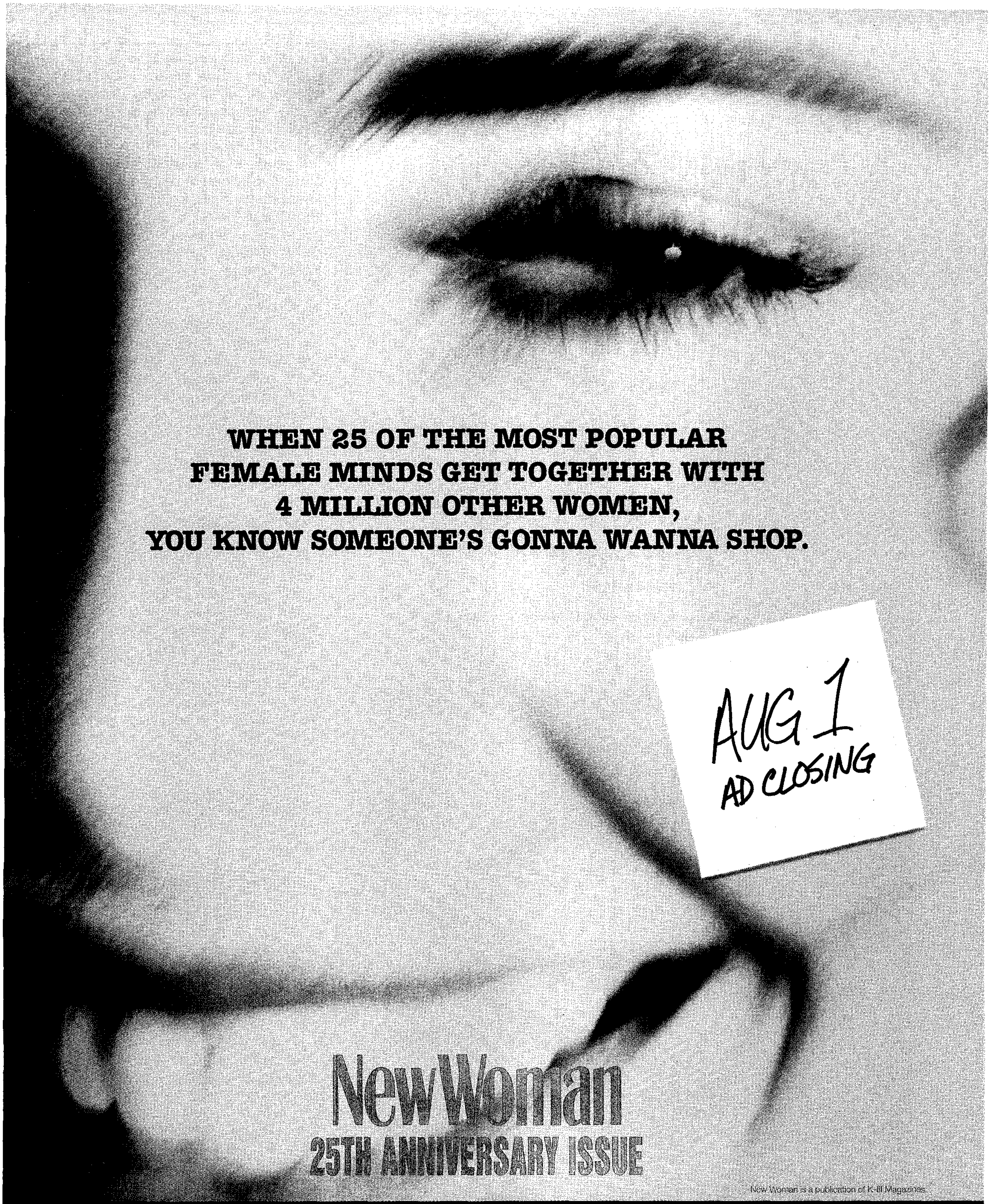
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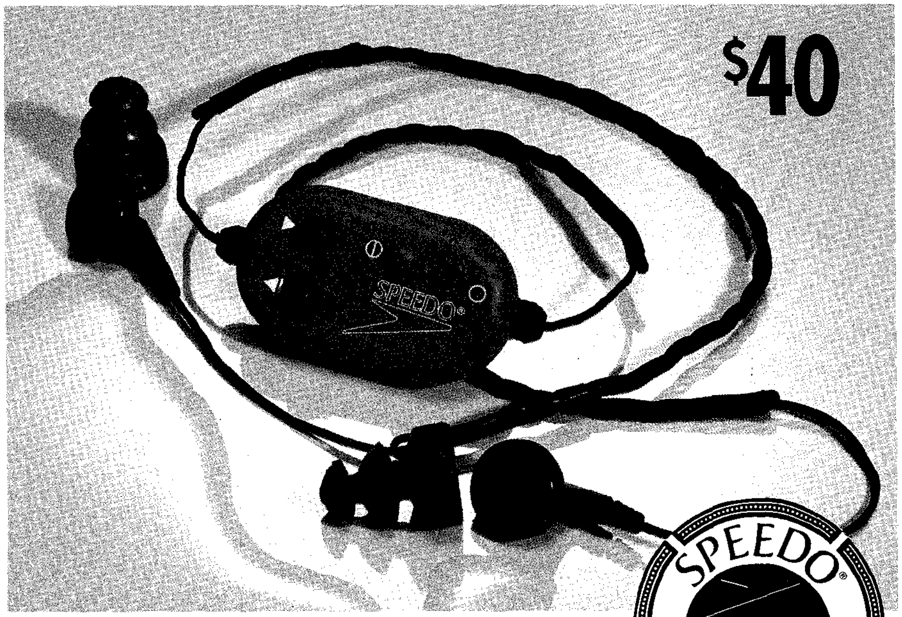

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curtailed the deduction benefits to be salvaged from failed "passive" investments, making Broadway "angels" invest primarily in the most likely commercial successes: revivals of hit shows and splashy, hype-able spectacles.

I propose a federal and New York State tax incentive (a tax credit or allowed nonpassive deduction proportional to actual losses) to encourage individual private investors to back Broadway shows. Especially at a time when government funding for the arts is being slashed, an incentive for private funding is called for.

Revenue lost from such a tax break, in fact, is likely to be recaptured in sales and income tax when the economic activity generated by Broadway shows, tours, and licensed productions "ripples" through employees, related industries, and affected businesses such as restaurants and taxicabs.

Jeff Marx
MANHATTAN

THEATER IS A COLLABORATIVE ART FORM requiring directors, choreographers, actors, and designers to create a unified vision of a playwright's work within the parameters set by the producer.

As a former head of the United Scenic Artists 829 Examination Board, I can assure you that the designer cannot make unilateral decisions regarding scale or schedule without the approval of the director and producer. The design costs and minimum fees for designers are seldom more than a small fraction of the total price of presenting a Broadway play. To blame the size and cost of these works solely on designer intimidation is an uninformed view that demeans the skill and imagination of Broadway's great visual artists.

Michael J. Cesario
Theatre Design/Technology Program at
SUNY Purchase
PURCHASE, N.Y.

CLEARLY, MICHAEL GOLDSTEIN NEVER tried to play the violin (or any musical instrument). If he had, he would have known that it takes at least ten years of hard work to even approach a level that is acceptable to enter a good college-level music program, and usually another six after that to be good enough to attempt to play in a Broadway orchestra.

The investment required for one to become a professional musician is high, and more time-consuming than the basic training for law, an MBA, and medicine combined. To suggest that this amount of training and expertise should be in the same skill category as opening and closing a stage curtain simply because stagehands and musicians happen

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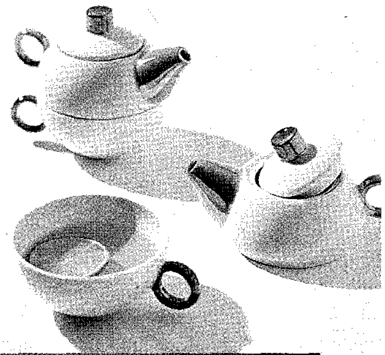

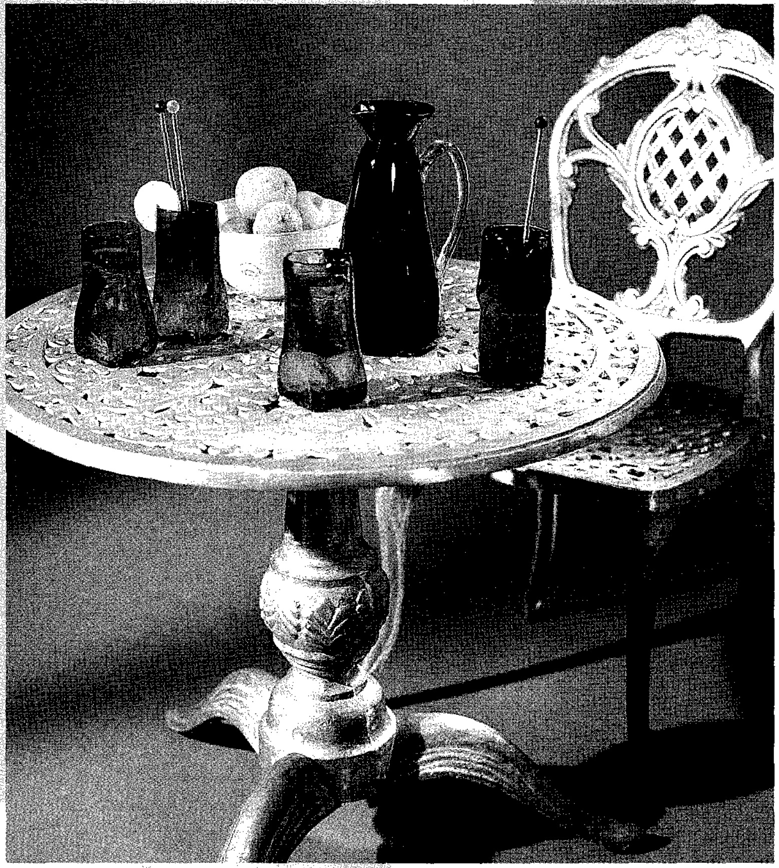

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to be unionized and work in theaters is ridiculous.

Jill Schultz
MANHATTAN

LOCAL 802 IS BY NO MEANS A CLOSED union. We currently list between 11,000 and 12,000 members and have increased our ranks by approximately 700 musicians in the last year and a half. For the months of April, May, and June, we conducted a membership-recruitment drive during which the initiation fees were lowered by 75 percent. This has so far attracted an additional 150 to 200 members. We are a diverse organization that attempts to respond to the needs of its members and those of the marketplace with intelligence and flexibility. I believe that the agreement we reached in 1993 with the League of American Theatres and Producers, Inc., is a demonstration of our commitment to productive change.

William Moriarty
President, Local 802, AFM
MANHATTAN

AS A FORMER FIRST-NIGHT THEATER CRITIC and former president of a critics' organization that makes no distinction between Broadway and Off Broadway for its nominations, I was pressed to champion inclusion of Off Broadway in the Tonys. There are many reasons why this is not feasible; one is that producers of productions in small Off Broadway theaters (essentially 100 to 499 seats) simply cannot afford to accommodate the nearly 800 voters, nominators, and Administration Committee members with free seats. The Tony is an industry award like the Oscar and Emmy, created to honor Broadway productions. As Bernard Jacobs, Broadway's biggest theater owner, has said: "The Tonys are all about Broadway's desire to promote Broadway."

Leida Snow
MANHATTAN

THE COST OF AN ENTIRE 27-PIECE ORCHESTRA in a full 1,400-seat musical house is about $3 out of a $60 ticket price, and musicians' pay has increased less than ticket prices have over the past 30 years. The union has made many economic concessions in recent contract negotiations, and accusing musicians of "exploiting" the producers is gross distortion.

Jack Gale
HARRINGTON PARK, N.J.

Michael Goldstein replies: The letters from those defending their turf make it clear that Broadway revivification is a goal akin to balancing the federal budget: *Sure,* the special interests argue, *cut*

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something—just not programs that benefit me. A few clarifications:

Ms. Schultz is right: Musicians are artists; stagehands are not. Their contracts, however, are similar: Both have archaic, incredibly expensive work rules.

Regarding the 1993 musicians' contract that Mr. Moriarity mentions, the truth is that some producers in the league had pledged to slash union minimums. They even planned for scabs and recorded music in case of a strike. Moriarity called their bluff, and when the producers blinked, he offered a few token concessions.

Musicians do not make up $3 of a typical $60 ticket, as Mr. Gale claims, but about $6. (Twenty-seven musicians and their various benefits cost $40,000 a week, which comes out to 10 percent of the $400,000 operating costs of a typical musical.)

The first half of Ms. Snow's argument is a red herring: The logistics of sending Tony voters to Off Broadway won't be worked out easily, but they are certainly soluble. First of all, the nominating committee is only seventeen people. Only nominated shows would have to accommodate the 800 voters. Second, few Off Broadway shows are sold out, so paying customers needn't be displaced. Also, the deadline might be advanced; voters might get only one ticket; one extra Monday performance could be added, etc. It is ironic that she compares the Tonys to the Oscars, since independent, small-budget movies are, of course, *eligible* for the Oscars.

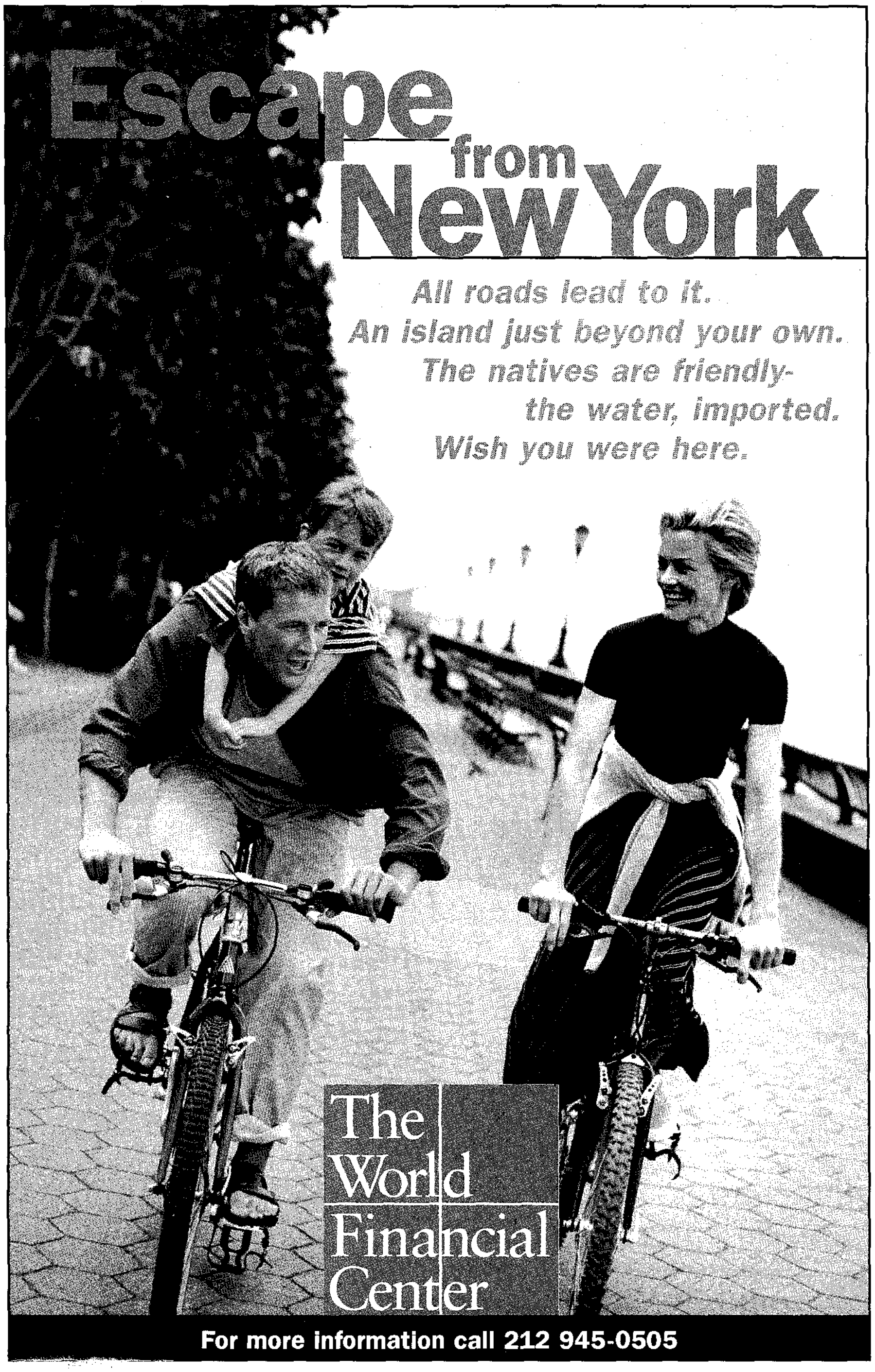
Finally, it's not designers' *fees*, as Mr. Cesario implies, but their *decisions* that I criticized for inflating costs. If a Broadway A-lister earns $50,000 to design a set, yet the set costs $2 million, he's part of the problem (even if he does win a Tony).

Alright Already

YOUR JUNE 5 COVER HIGHLIGHTS A story with the title "The Kids Aren't Alright." The word *alright* should be *all right.* This glaring error helped my junior-high students review basic spelling and correct usage for their final exams.

Douglas Monaghan
FRANKLIN SQUARE, N.Y.

Editor's note: Once we settled on an inversion of the title of the Who song (and album and movie) "The Kids Are Alright" for our cover line, we were faced with a choice: "The Kids Aren't All Right," which isn't instantly gettable (it could mean that not all the kids are right), or the version we used, which we knew would raise certain hackles. ■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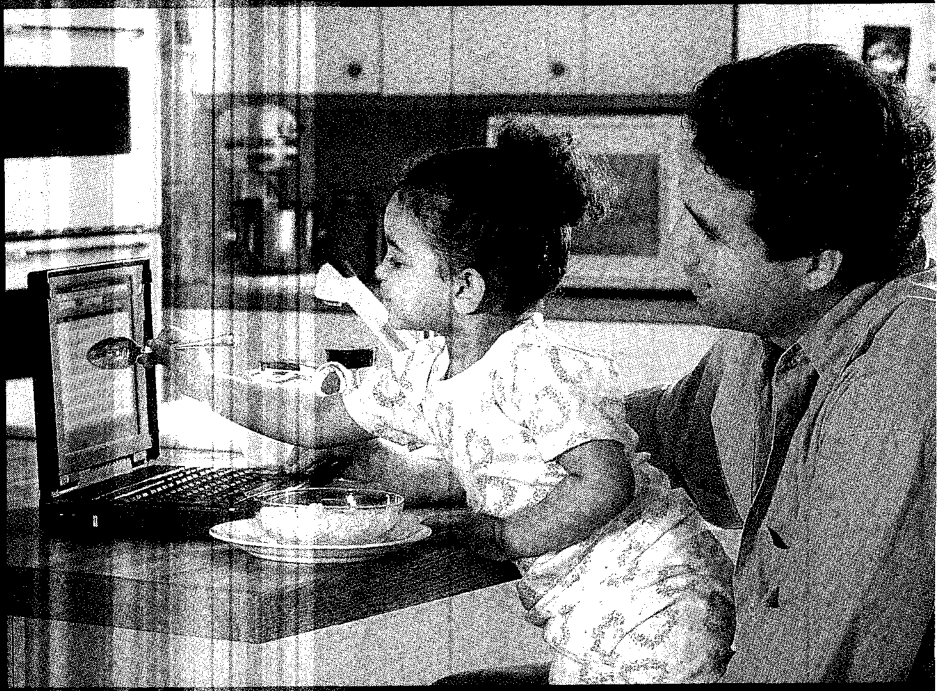

ME & MY TIME

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ME & MY TIME

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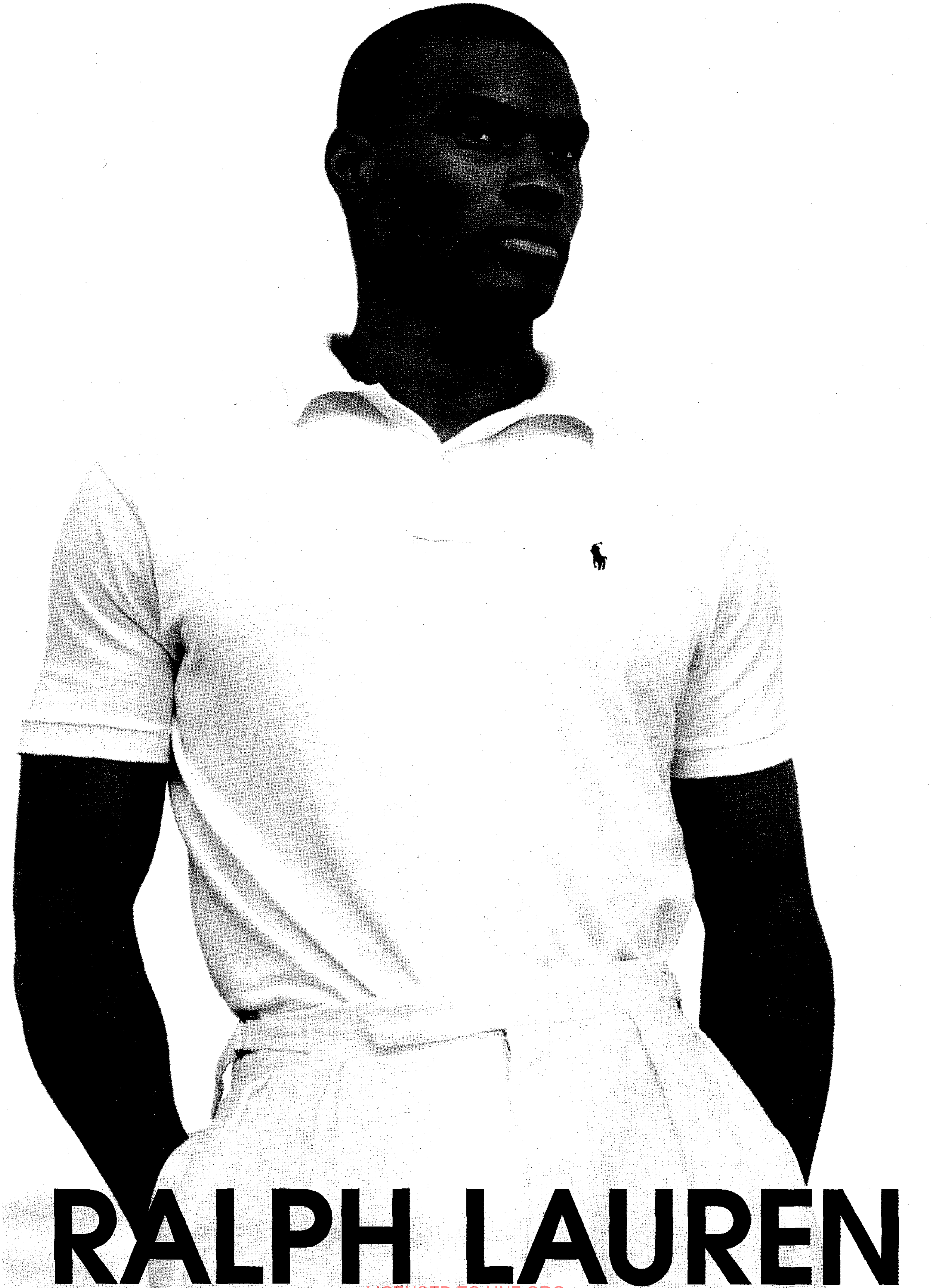

RALPH LAUREN

BY PAT WECHSLER AND ROGER D. FRIEDMAN

INTELLIGENCER

GRACE, UNDER FIRE, FIRES BACK

Grace Mirabella's memoir, *In and Out of Vogue,* won't be out until September, but People Are Talking About it all over town. The former *Vogue* editor-in-chief is the most prominent Condé Nast employee yet to break ranks with the insular Newhousians, and in addition to the shots she takes at her sunglassed successor, **Anna Wintour,** and at **Si Newhouse** himself, Mirabella reserves special bile for venerated former Condé Nast editorial director **Alexander Liberman.** "When I wanted to do a strong piece on breast cancer," writes Mirabella, "Alex told me, '*Vogue* readers are more interested in fashion than breast cancer.' I replied, 'Alex, I've been a woman longer than you, and they're interested in both.' " According to Mirabella, she and Liberman butted heads over women's issues throughout her seventeen-year tenure. "You don't need to do another story about working women," her Russian-born boss once snapped. "Women are cheap labor and always will be." Mirabella also reveals that as her position at *Vogue* grew shaky, she begged Liberman to ask Newhouse to transfer her to Condé Nast's then-troubled *Self.* "He told me it was out of the question," Mirabella recalls. The avuncular, 82-year-old Liberman simply responds: "I've made my mistakes. But I'm very fond of Grace. I *really* love her."

HOW MANY LAWYERS DOES IT TAKE . . .?

Originally imported to work solely on the DNA portion of the Simpson case, **Barry Scheck** and **Peter Neufeld** have played an increasingly vital role in **O. J. Simpson's** defense. Now sources claim that Simpson wants the crusading New York lawyers to replace **Johnnie Cochran** when the defense presents its case. "Simpson realizes that Scheck is the only one on the team who knows what he's doing," claims an insider. Though Scheck admits his group will be staying on for the length of the trial, he insists, "Everyone's getting along. I always had good relations with Johnnie and Bob [Shapiro], so it hasn't been a problem. If anything, our team is more unified than ever." But the trial has been a sour experience for the New York team. Ever since Judge **Lance Ito** remarked on Neufeld's Brooklyn accent, the lawyers have been receiving bags of anti-Semitic hate mail. "There's been talk about getting security for them," says another defense attorney. Scheck is reluctant to discuss the matter. "We've had horrendous mail," he admits. "And it certainly got more intense after [Ito's] comments." The lawyer also told friends last week that the judge's recent dismissal of two jurors was "the single most upsetting and biased [judicial] decision" he'd ever experienced.

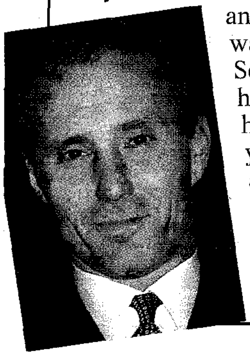
Barry Scheck:
In for the long haul

Grace Mirabella:
Lives to tell

THE SEVENTIES-PRESERVATION SOCIETY

Studio 54 is making yet another comeback. VH1 is putting together a documentary. **Anthony Haden-Guest** is writing an exhaustive account for William Morrow. And now **John Davis**—son of billionaire mogul Marvin and very anxious father of the upcoming *Waterworld*—is trying to produce a feature film on the disco for 20th Century Fox. *Trying* is the operative word here, because sources claim that **Ian Schrager**—who holds the rights to this potential story of pre-AIDS hyperglamorous libertinism tight in his hands—isn't ready to see the tale on the silver screen. "Davis has been courting Ian for more than a year," says one friend of the hotelier, who owns the Paramount and the Royalton. "And from what I'm hearing, I don't think Ian is interested in the least. That's all behind him. He's a big businessman now." Davis's partners in the venture include **David Friendly**, son of Fred; first-time producers **Matt Weaver** and **Tony Lord;** and velveteen talent agent **Sandy Gallin.** Gallin was reportedly brought onboard because Schrager told the group he could work with him. That's strange, however, since Gallin had already approached Schrager a couple of years ago about telling this epic tale of sex and drugs and rock and roll (okay, disco), and was flatly turned down. Schrager's friends insist that the hotelier won't agree to cooperate even if they bring Bianca Jagger in as a producer.

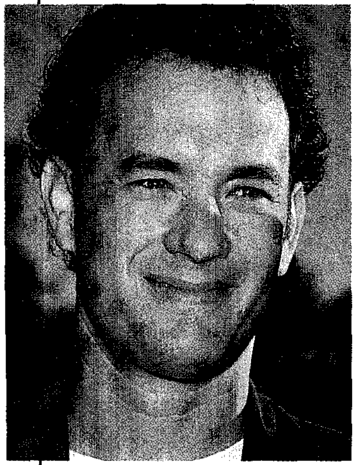
Ian Schrager:
Story-bored



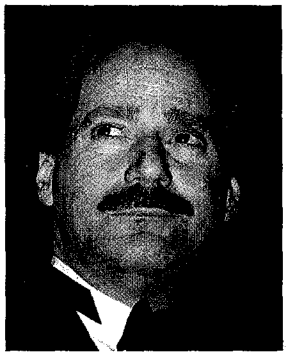
A HOT BAKE-OFF AMONG THE SWELLS

The dishiest legal bake-off of the summer is brewing between the owners of Amagansett's Honest Diner and Madison Avenue's Honest Baker, which opened just last week. **Jeff Salaway** and **Toni Ross** (the husband-and-wife proprietors of East Hampton's *haute* spot Nick & Toni's), who started the diner in 1992, insist the bakery associated with the diner has *always* been known as the Honest Bakery. But the owners of Manhattan's new Honest Baker—**Elena Casteneda** and **Steve Hanson,** of Park Avalon Restaurant—note that Salaway and Ross, daughter of the late Steve Ross, never bothered to trademark the name. "It's confusingly similar," Salaway and Ross's attorney complains. "People are calling my clients and asking, 'When is your place opening on Madison Avenue?' " Who keeps the name? A court ruling is pending.

Photographs: top right, Sygma; center right, Ed Geller/Globe Photos; bottom, Adam Scull/ Globe Photos.



Tom Hanks:
Flying high



Fernando Ferrer:
In the money

MOUSE VS. PEACOCK; LOVE'S LABOR LOST

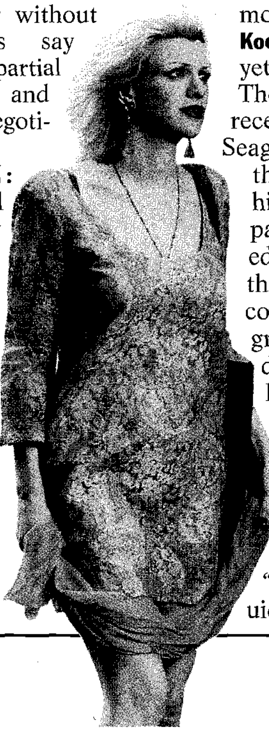
WALT WOULD BE PROUD: Disney wasn't about to smoke a peace pipe with any media critical of its *Pocahontas* premiere in Central Park. When the company got wind of a negative segment planned by NBC correspondent **Gabe Pressman,** the Mouseketeers went on the warpath. One Disney executive even cornered NBC correspondent **Don Williams,** who was scheduled to do a stand-up from the event. "Are you connected to Gabe Pressman?" the perturbed Disney exec asked. "I'm just here to do the 'Golly, wow!' story," Williams replied. "If you have anything to do with Gabe, we're pulling your credentials, killing your live feed, and cutting NBC's coverage," the exec barked.

SEE FREDDY RUN: Fernando Ferrer is slowly emerging as the likeliest challenger to **Rudy Giuliani** for the 1997 mayoral race. But the Bronx borough president admits his biggest concern is "my ability to raise serious money." Though insiders claim Ferrer already has close to $500,000 in his coffers, they say he'll need $3 million to even *consider* a citywide race. A mega-fund-raiser may be planned for this fall. "But he's got to be closer to making his mind up," warns one insider.

WHETHER HEATHER: *Quest*—the glossy gazette that is to high-end real estate what *Playboy* is to naked women—may yet have a second life. Last summer, the magazine was forced into Chapter 11 after its largest creditor, financier **Fred Alger,** dropped out. But after a futile quest for new investors, owner **Heather Cohane** has hired investment banker **Jeffrey Leeds** to sell the magazine. Though Leeds isn't talking, the prime prospect is reportedly entrepreneur **Chris Meigher,** who has been attempting to buy *Quest* for more than a year without success. Insiders say Meigher insists on partial ownership, but he and Cohane are still negotiating the issue.

LIGHT BUZZ: Courtney Love all but stole the show recently, noisily fishing for a Valium during a performance of *Hamlet*. But does Courtney *really* need something to calm her down? Last week, as widely reported, the peroxided pop star passed out after a flight to Seattle. Now spies on the set of **Julian Schnabel's** movie about artist **Jean Michel Basquiat** claim they can't keep Courtney on her feet, either. "She shows up and immediately hits the floor," one source says. Even more revealing: Sources report Love is so tired that she regularly forgets to put on any underwear—a fact that has become embarrassingly obvious during her little naps.

LIQUID ASSETS: In his valiant crusade to promote safer sex, **Ed Koch** has suffered yet another setback. The former mayor recently approached Seagram's and asked them to sponsor his latest campaign—an animated short film about the importance of condoms. But Seagram's turned him down. It's not that Edgar Bronfman's company disagreed with the message; it just wasn't too crazy about Koch's slogan: "Keep your liquids to yourself."



Courtney Love:
Sleeping beauty

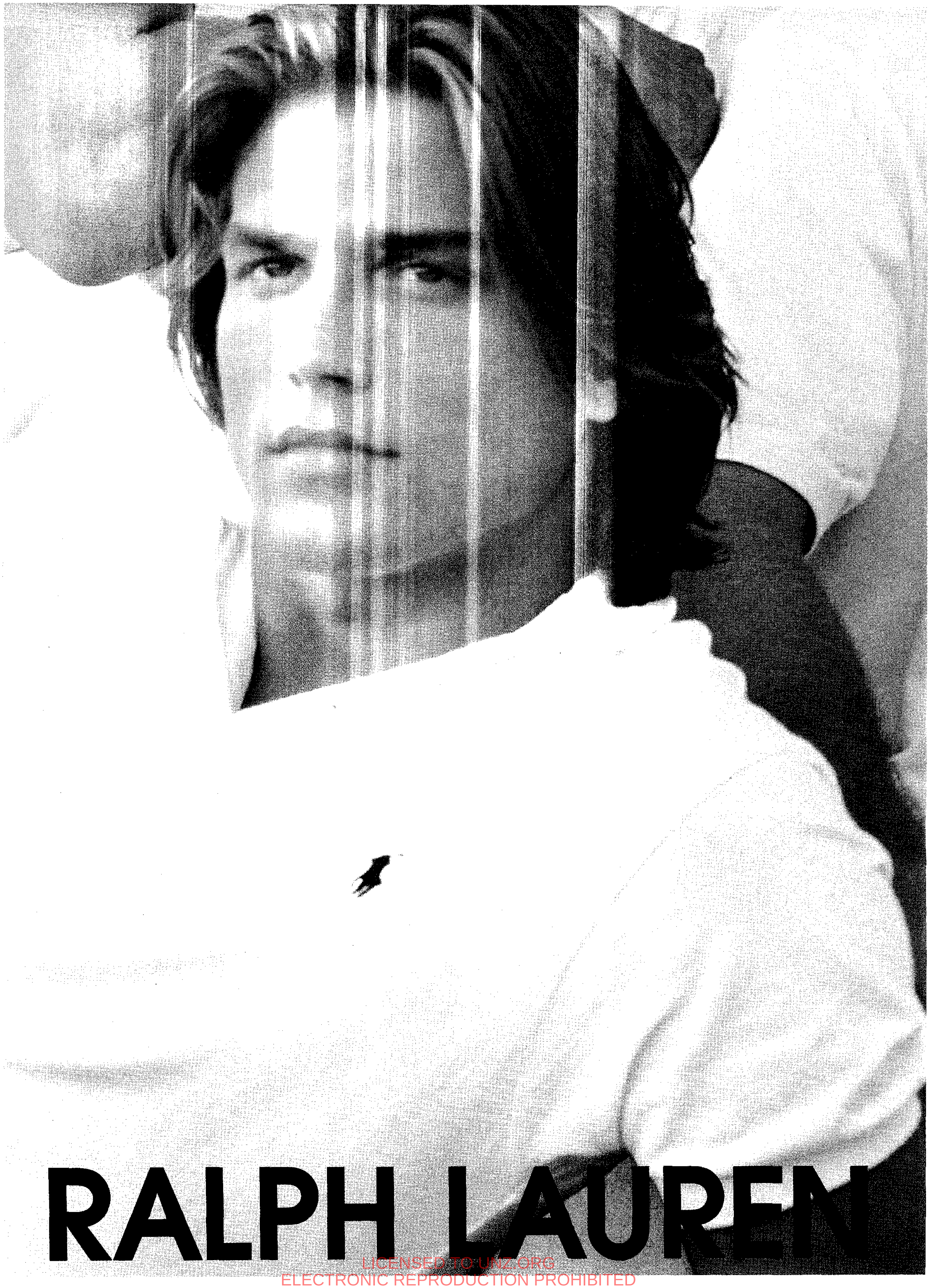
TOM HANKS, ACCIDENTAL TOURIST

Universal Pictures and Imagine's **Brian Grazer** may have made a film extolling the heroism of astronaut **Jim Lovell,** but their trust in him evidently didn't extend to real life. Last year, while preparing to play Lovell in *Apollo 13*, **Tom Hanks** went down to West Texas for a four-day stay with the astronaut. On the agenda: some fancy plane maneuvers in Lovell's twin-engine Beechcraft Baron. According to **Jeffrey Kluger,** who co-wrote the book on which the movie is based, "Universal actually asked Jim what his insurance status was. Jim told them, 'I think having *me* in the cockpit is your best insurance.' " Hanks got permission to go up and even took the controls. "I cut out a lunar-module window so he could see what it was like," the astronaut recalls. Lovell took in stride having the Hollywood big shot onboard. "When you've been to the moon twice," Kluger says, "there isn't much that fazes you." Hanks, meanwhile, was probably safer in the sky than on the ground. On his way to a Houston Rockets–Orlando Magic home game last week, Hanks, along with director **Ron Howard** and co-stars **Kevin Bacon, Bill Paxton, Gary Sinise,** and **Kathleen Quinlan,** got into a not-so-minor car accident when a passing motorist broadsided one of their limos. "You can imagine how she freaked when she saw all of them," confirms the film's publicist. "All she wanted was insurance information."

LIFE IS WORTH MORE THAN *LIVING*

Is there *Life* after *Martha Stewart*? For **Susan Wyland,** the well-regarded editor of *Martha Stewart Living,* the answer may be yes. Time Inc. insiders say Wyland is on a very short list of candidates to become editor of the still-struggling *Life* magazine, taking the place of **Dan Okrent,** who is moving—at least on a trial basis—to *Sports Illustrated* later this year. This is Wyland's third attempt to escape *Martha Stewart Living,* where she has been working since 1992. (Within the last year, she was a close also-ran to **Dominique Browning** in the race for the editorships of both *Mirabella* and the reborn *House & Garden.*) But while Wyland has won kudos from her Time Inc. bosses, she is said to be increasingly unhappy with her position at *Martha Stewart.* Sources say she is kept on a short leash by Stewart, "the ultimate control queen," in the words of one staff member. In addition, sources say, the editor has grown tired of her long rivalry with **Gael Towey,** the freshly promoted creative director of *Martha Stewart,* who has largely overshadowed her at the art-driven magazine.

Photographs: top left, Michael Ferguson/Globe Photos; center left, Mitchell Levy/Globe Photos; bottom, Mitchell Gerber/LGI.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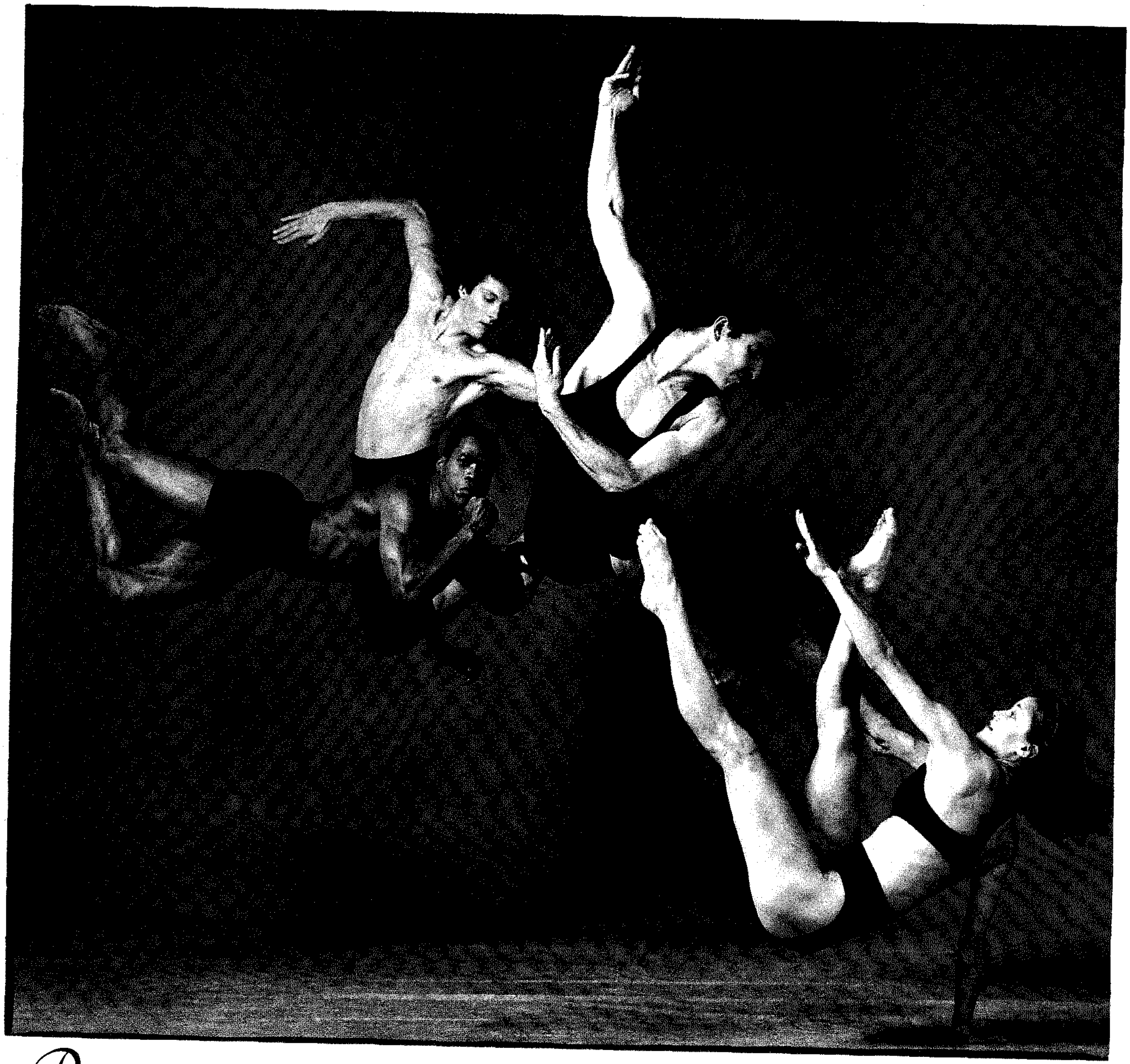

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GOTHAM

The [illegible] ine [illegible] which [illegible] lords [illegible] capit[illegible]n commute in cattle cars—*John Ciardi*

THE FRONT PAGE

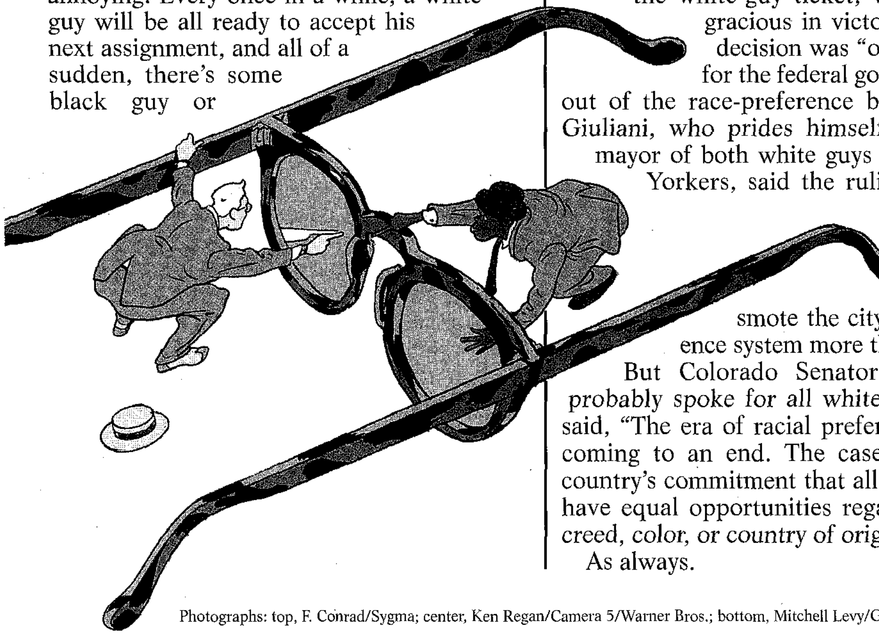
No More Mr. White Guy

Last week, the nation's white guys cheered a return to the good old days.

It's good to be a white guy. It used to be better, of course. It used to be the only thing you had to worry about was other white guys, who might cheat you out of a job or a promotion by marrying the boss's daughter, but even then there was nothing to stop you from marrying the boss's daughter if you happened to think of it first. These days, though, you have to worry about the boss's daughter herself, as well as millions of other gals and not-white guys who might cheat you out of a job or a promotion through this new system we have by which women and minorities get treated better than everybody else.

Nevertheless, as a white guy, you have certain advantages. A really terrific head start, for one. And all the other white guys, for another. Because even with this racial-preference system in place, most of the bosses are still white guys (or if not, their bosses are certainly white guys), and white guys, even if they disagree about most things, agree about one (even if not all of them admit it): They like having mostly other white guys around.

So white guys have managed to maintain their position, despite this system giving everybody else all the breaks. But still, the system is annoying. Every once in a while, a white guy will be all ready to accept his next assignment, and all of a sudden, there's some black guy or Hispanic gal getting preferential treatment without actually being a white guy. It doesn't happen a lot—a poll in *Newsday* last week showed that only 15 percent of white Americans had ever seen it happen, while 20 percent had witnessed a woman or a minority unfairly losing a job or promotion—but it happened often enough to annoy enough white guys to elect a bunch of other white guys to the House and Senate last fall. And then, ironically, without any help from those new white guys, the Supreme Court—six white guys, two white gals, and a nominal black guy—last week overturned part of this new system, saying it was unfair to white guys.



And America's white guys were happy.

"I'm floating," said William Perry Pendley, lawyer for the Colorado white guy who brought the case to the Supreme Court. "Man, I'm on air!"

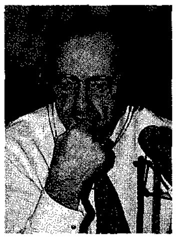
Bob Dole, who is running for president on the white-guy ticket, was a bit more gracious in victory. He said the decision was "one more reason for the federal government to get out of the race-preference business." Rudy Giuliani, who prides himself on being the mayor of both white guys and other New Yorkers, said the ruling was no big deal as far as he was concerned, since he smote the city's racial-preference system more than a year ago.

But Colorado Senator Hank Brown probably spoke for all white guys when he said, "The era of racial preferences is finally coming to an end. The case reaffirms our country's commitment that all citizens should have equal opportunities regardless of race, creed, color, or country of origin."

As always.

PARALLEL LINES "Parades are more of a First Amendment issue than any other street event. We try to schedule them so there's not too much of a conflict," Greg Perrin of the Mayor's Office of Public Events told *New York* when asked about the simultaneous permits issued for the morning of June 17 for the Hare Krishna Parade running down Fifth Avenue and the March for Jesus going up Madison Avenue.

HUG RADIO "It's very irritating to me to hear that liberal talk shows have to be boring, that the rhetoric of the right is exciting . . . while the middle views are dull and mealy-mouthed. You *can* make money from a non-right-wing point of view," says Susan Solomon, president of SW Networks, home to the new *Mario Cuomo Show* and *Dershowitz!*



SIT BACK, RELAX, AND ENJOY A BLOW "It's the biggest tearjerker in the past year. But it's not a service at every showing. Ushers took it upon themselves to stand at the door with a box. The last time they did that was at *Schindler's List* in Chicago," Sony Theaters's Marc Pascucci told *New York*, explaining why Sony employees were announcing "Thank you for coming to Sony. Would you like a tissue?" to the departing, largely female audience of *The Bridges of Madison County* at Broadway and 68th Street last week.

Photographs: top, F. Conrad/Sygma; center, Ken Regan/Camera 5/Warner Bros.; bottom, Mitchell Levy/Globe Photos; illustration by Istvan Banyai.

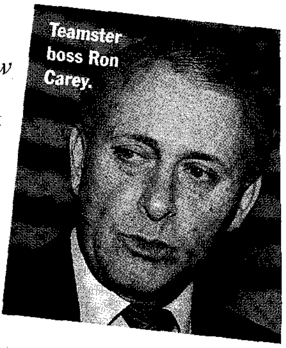
Crime

TEAMSTER SPORTS

IT'S AN EXCITING TIME FOR LOUIS SMITH. A month ago, he took control of a powerful Teamster local in Manhattan after winning a four-way race for president. And last week, a former union employee testified before a Nassau County grand jury that the new Teamster leader tried to rape her.

When Ron Carey, the house-cleaning general president of the 1.4 million-member International Brotherhood of Teamsters, seized control of Local 810 two years ago to rid it of corruption, he couldn't have been thinking of this. Even judged by traditional Teamster standards, Smith is a dubious choice to lead the 6,700 drivers, NYU employees, and factory workers of Local 810 into a new squeaky-clean era. Smith, an ex-cop, is also an ex-con who served time on Rikers Island after being convicted of felony gun possession. He worked for the president of a reputedly mobbed-up carpenters' union, a man who has since disappeared, Jimmy Hoffa–style; he also worked as an organizer for the previous president of 810, Dennis Silverman, allegedly corrupt and notorious for amassing a collection of James Joyce first editions on his $243,000 salary. Silverman, who inherited the local from his father, a convicted racketeer, has been banned from the union. Though Louis Smith worked for Silverman, he has since turned against his patron for unknown reasons, and Smith's charges helped dethrone Silverman.

The two men were apparently still friends when they had dinner and drinks in November 1992 with two other union employees, including the woman who says Smith assaulted her. The grand jury had not completed deliberations at press time, but the alleged victim, Geraldine Parnell, told *New York* of Smith's "brutal" attempt to rape her in a car parked near her Rockville Centre house.



Teamster boss Ron Carey.

Smith had been told by Silverman to drive Parnell home after the dinner, she says. As he neared her house, Smith stopped the car, went outside, and urinated. When he came back to the car, Parnell claims, Smith's zipper was still undone. He looked at her, said, "You're very attractive," and then "he took my hand and put it on his penis. . . . He said, 'I bet you never felt anything like that before.' "

"He had his hands up my skirt and was ripping off my sweater," she says. "I was fighting back, and he said, 'You fuckin' donkeys are all alike,' " an apparent reference to Parnell's Irish heritage. "He grabbed my hand and bent my thumb back and said, 'If you don't let me do what I want, I'm going to break all your fingers.'. . . Then I went after him. I went after his genitals. I said, 'You rape me tonight, you'll be dead in the morning.' I fought him. Then, all of a sudden, he shut off. He started the car and drove me home. He said, 'If you open your mouth, I'll be back.' He laughed and said, 'Maybe I'll be back anyway.' " Smith denies everything, and says Parnell invented the incident.

Parnell eventually told her bosses; they suspended Smith and hired armed guards to protect Parnell, who said she was receiving threats. But in late 1993, soon after Carey booted the Silverman regime and replaced it with his own men, Parnell was fired from her job with the local's health-and-welfare fund. Carey's man, Joseph Padellaro, told Teamster officials that Parnell was an incompetent employee. He also stopped paying for Parnell's security. Bo Dietl, the private investigator who provided the guards, says he continues to arrange security for Parnell without charge. "I believe she's the victim of a crime and needs protection."

Carey says he's "monitoring the situation closely" but won't move against Smith unless he's indicted, noting that Smith is the winner of a democratic election. Carey also points to an internal Teamster report that cleared Smith of wrongdoing in the case. The report, prepared by the local's lawyers and based on the investigation of a union-hired sex-crimes expert, characterizes Parnell's charges as the

CULTURE

Will Eat Glass for Food

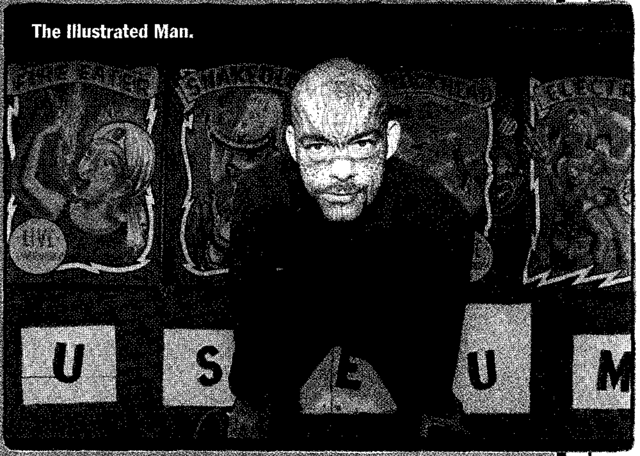
For the past decade, visitors to the Coney Island boardwalk have been able to behold glass-eating men, fire-eating women, and big snakes, all at ultra-affordable prices. But Sideshows by the Seashore now owes $20,000 in back rent and just as much money to the IRS, and the landlord has shown the site to representatives of McDonald's. There's a benefit planned for June 26—featuring music by the Fleshtones and the Voluptuous Horror of Karen Black, and a deluxe sideshow highlighted by someone sticking knives into former MTV V.J. Karen Duffy—but if the event doesn't pull in the expected $30,000, or any number of other horrible things happen, what in God's name will these people do for a living?

CHRISTINA KELLY

DICK ZIGUN, SIDESHOWS'S FOUNDER: *"I'm moving to Miami Beach if we close down, where I can run something like this cheaper. Either that, or I'll apply for the job of manager at McDonald's."*

KIVA, THE FIRE-EATER: *"Get a job at a gas station. Or maybe I'll look into arson."*

THE GREAT FREDINI, THE SWORD SWALLOWER: *"I would say I'll use my sword to make shish kebabs on the boardwalk, but I'm a vegetarian. So I'm going back to school at NYU for interactive communications."*



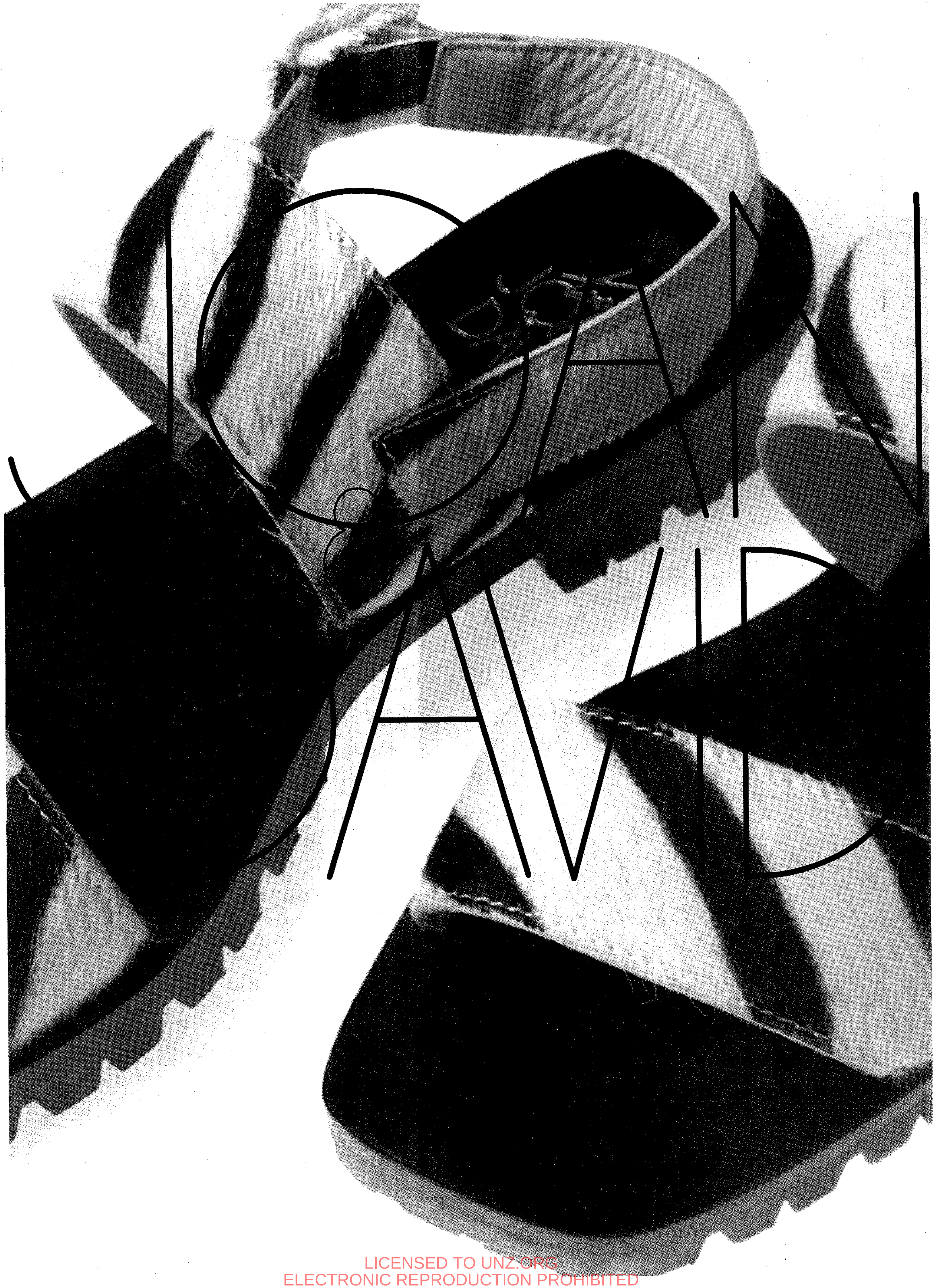
The Illustrated Man.

THE ILLUSTRATED MAN, WHOSE ENTIRE FACE AND BODY ARE COVERED IN DISTURBING TATTOOS: *"I plan to go into entertaining children at birthday parties."*

TODD ROBBINS, THE GLASS-EATER: *"I'm working on an Off Broadway performance piece on the whole sideshow experience called* Carnival Knowledge.*"*

DEMONIKA, SNAKE CHARMER, CONTORTIONIST, AND, IN HER OFF-HOURS, PRACTICING SATANIST: *"I'd put a big fat curse on the people who caused our closing down. Then I'd become a public speaker on satanism."*

Photographs: top, Adam Scull/Globe Photos; bottom, Lisa Crumb.


JOAN
&
DAVID

fabricated allegations of a Silverman partisan: "According to a number of credible witnesses, Ms. Parnell spent substantial portions of her day with Dennis Silverman and 'she would do anything for him,' " the report states, while also claiming, "Ms. Parnell had made prior allegations of sexual misconduct against other political adversaries of the Silvermans."

Parnell denies the allegations, and as for Silverman, she says, "he can fry with the others." JEFFREY GOLDBERG

Publishing

AND THE WORD WAS ROM

VICTORIA ROSENBORG CALLS HERSELF A technical evangelist, which is the sort of job title they're throwing around Microsoft these days. Blonde, tan, tall, and khakied, she has traveled from the far coast to ready the publishing world for the imminent arrival of the New Word, and it is called *multimedia*.

"Does multimedia replace watching a TV show? *Of course not,*" Rosenborg says, working herself into a sermon rhythm. "Does it replace the movies? *Of course not.* Is it a way to make more money? *Yes.*"

On Thursday, June 22, the sneaker-clad disciples of Bill Gates will hold an old-fashioned multimedia revival meeting at the New York Public Library. They will preach of Scribble, their new authoring tool, and how it will transform literature into something so much better: "virtual worlds" of graphics and text available online.

"New literary forms will emerge," Rosenborg prophesies.

The old gods of pulp and ink—Tom Clancy, Stephen King, Michael Crichton, Anne Rice—are on the guest list, as are such lesser, more literary gods as Mark Helprin and Amy Tan. The agent Binky Urban will, of course, be there, as will any publishing executive who has awakened from uneasy cyberdreams. Some are already converts.

"It's bigger than the Industrial Revolution," says William Morris executive vice-president Robert Gottlieb. "At this stage in the game, it's bigger than the motion-picture business. There are more dollars at stake."

"The beauty of software is that it can combine content, music, sound—it opens up all of the senses," revels Laurence Kirshbaum, president and CEO of Warner Books.

The beauty is enough to give Dean Koontz a vision. "I'm working on a book, *Ticktock,*" the suspense author says. "And I looked at this recently and said, *This is perfect for multimedia*. It's perfect for role-playing. It's a pursuit story, but it deals with a deadline situation in which a character has from ten at night until dawn to achieve something."

Koontz has not forsaken his belief in books, however. "I get 10,000 letters a year from readers," he says, "and a tremendous number of these are from kids—who are supposedly online and not reading. I don't think these things necessarily compete with books. They reinforce books. What it's going to take time from is television."

Kirshbaum agrees. "Your true literary novel belongs in a book. I can't imagine sitting up in bed at night and reading a computer. . . . The disappearance of books is apocalyptic."

Koontz had another vision, 25 years ago. His second novel, *The Fall of the Dream Machine*, was "about a world in which there was 3-D full-sensory entertainment. Back then, no one had the word *virtual reality,* but that's what it was. And a lot of people end up turning into vegetables while watching, sitting around."

What ensued was a bloody, take-back-the-world revolution, which is probably not what Microsoft has in mind. PETER LANDESMAN

City

AN ULTRAMODERN FIFTIES KITCHEN IN OUR FUTURE?

ANNA AYALA DREAMS OF HAVING A garbage disposal. "Whatever's going to be food for the rats," she says, "you put down there." At the Carver Houses in East Harlem, where Ayala's lived for 41 years, there's been plenty of food for the rats lately. "We had the incinerators. No more. Sanitation is picked up, I believe, three times a week. Recycling is *not* being picked up." Wet food scraps fester in bags in the project's overstuffed Dumpsters, and the rats come. Ayala wouldn't have to wear heavy boots to do her gardening, she thinks, if only everybody had a garbage disposal.

"I went down to my son's house in Florida," Ayala says. "They all have them down there. They're *gorgeous*."

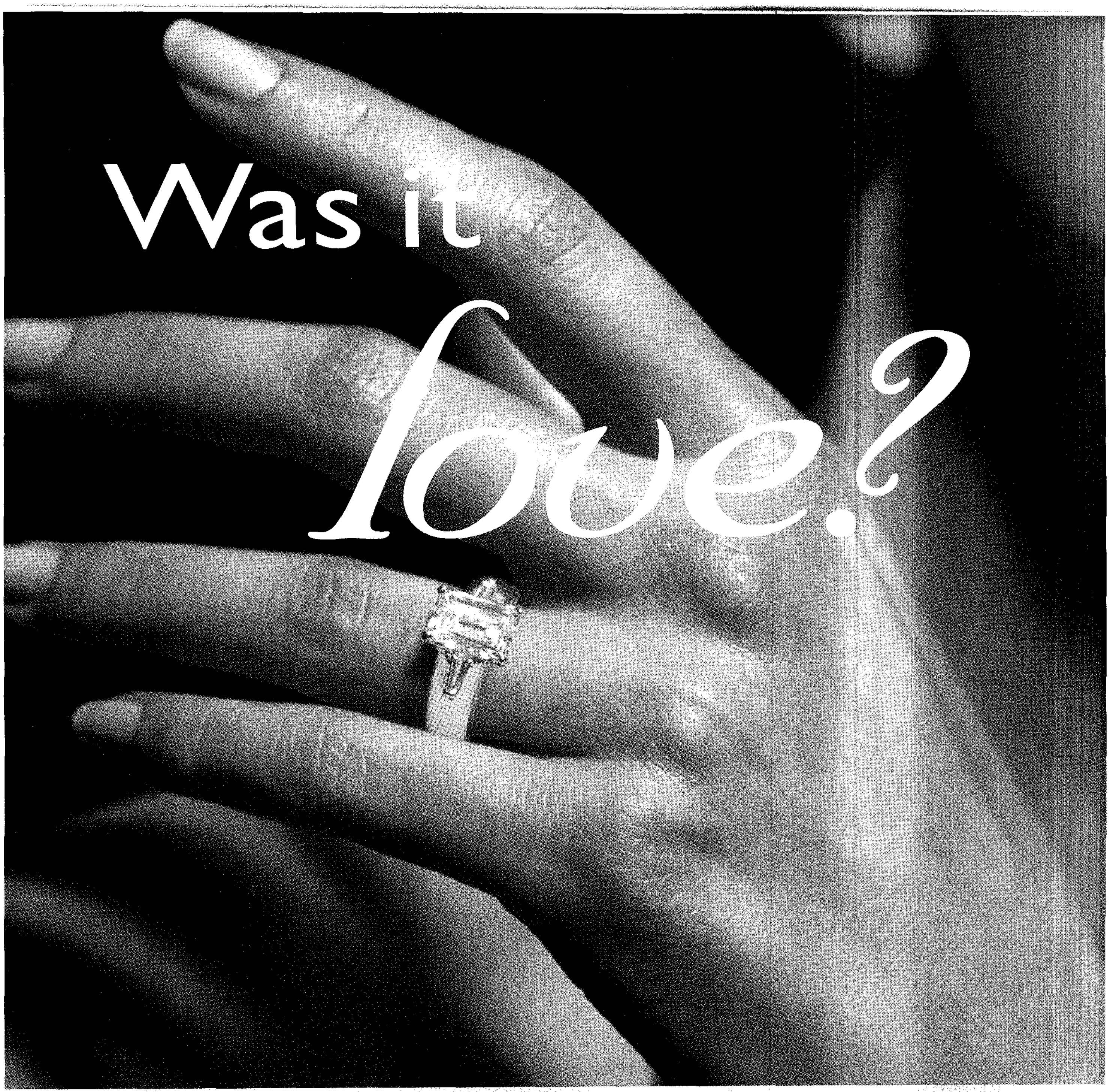
Only a New Yorker would regard a garbage disposal as a newfangled wonder. They've been around for 60 years, common for 40, but only in certain suburboid patches of the outer boroughs have they ever been legal in New York City. The reason has a lot to do with how this city works, and why a lot of the time it doesn't.

Put simply by one longtime political observer: "The sanitation workers helped get Lindsay, Beame elected. They were one of the most politically powerful unions at the time. You put in disposal units in every sink in the city, apartment houses would only have half as much garbage, and you would need only half as many sanitation workers." ("Wet" garbage, in fact, accounts for only about 13 percent of the city's trash.)

An oft-stated objection to disposals is that they might clog sewer pipes, which in most neighborhoods have to do double duty as "combined" pipes, carrying both sewage and storm runoff. Disposals are legal in areas with "sanitary" pipes, separate pipes for sewage and rainwater. There's only one problem with this argument, according to Bill Pressman, a former DEP official. The combined pipes are usually twice as big. Moreover, one Chicago study showed that ground-up garbage actually seems to scour pipes clean.

Even with that argument deflated, "there's some degree of departmentalism going on," says Stephen Richardson of the Environmental Action Coalition. "If grinders reduce waste the Department of Sanitation has to pick up, it certainly helps the Department of Sanitation. But if there is an additional material coming through pipes that the Department of Environmental Protection has to deal with, they might see narrowly, 'This is

Photograph by Animals Animals.



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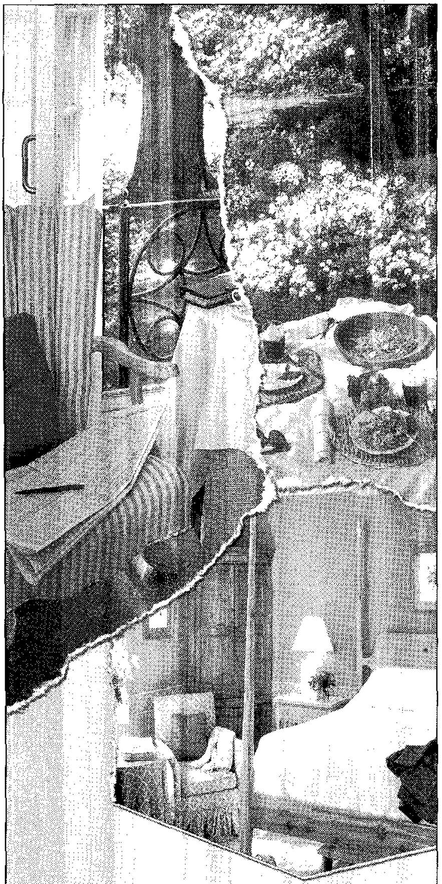

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not in our interest.' "

City Councilman Stanley Michels, whose district includes West Harlem and Washington Heights, supports a bill to allow garbage disposals in yet-to-be-determined neighborhoods to gauge their effects on water usage and sewer pipes. Michels hopes to see the test program up and running by the end of the summer. Asked why it took so long to get around to trying out disposals, Michels answered, "That's the first question I asked."

This time, there's little fuss, and plumbers' lobbyist George Whalen thinks he knows why. "The Sanitation Department would save $79 million by not having to handle wet garbage. They admitted the biggest hassle they've *got* is handling wet garbage. They turned around. They said, 'Who the hell wants to lift smelly, shitty food?' " ALEX WILLIAMS

Fashion

OUR BUTTS, OURSELVES

"YOU GOTTA LOOK AT WHAT IT'S doing to your butt. Can't you feel the way it lifts your butt?"

"It's hard to say. I've never had my butt lifted before, so it's hard to know if that's what is happening now."

"You're *so* right," Clare eagerly agreed. "When women try on jeans, there's always just one flat mirror, so they can't see what their butts look like in them, so they turn around and around like a puppy chasing its tail, and they can't see.

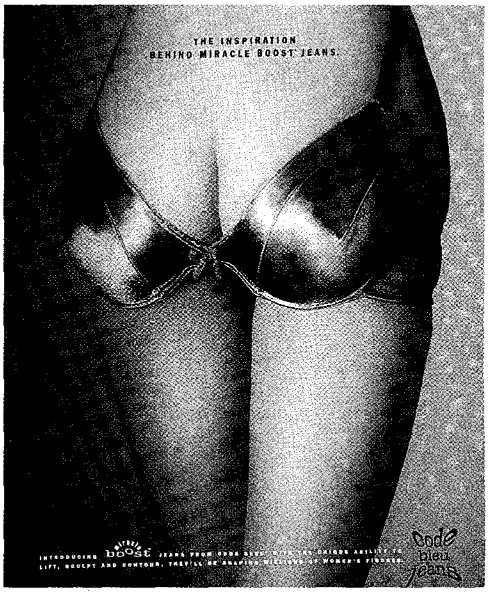
"Women," Clare said, "don't know what their butts look like." The idea grieved her, it seemed.

It was probably inevitable that there would be MiracleBoost jeans, inevitable, too, that they would be called Wonderbras for your rear, and inescapable, perhaps, that women would want them. Clare Tassone, who developed MiracleBoost for a West Coast–y New York company called Sun Apparel, exults that ever since the push-up jeans' arrival was announced earlier this month, stores have been ordering tens of thousands, convinced that when they hit the market in July, there will be stampedes. "There's not a woman alive—and if there is, she's kidding herself—who doesn't want to look as good as she possibly can," Clare said.

You may have seen the ads for MiracleBoost already. Glossy and voluptuous, they show what seems to be a torso in a lavender push-up bra, until you realize, with a blush, that that's not a rib, it's a thigh, and that tremendous cleavage is not bosom but bum.

Clare's jeans—which are not actually lavender but blue or black—don't have underwires, just a bit of Spandex from ankle to hip. But the more Clare tried to convince me that "it's not making your butt bigger, it's making it better," the more I felt, enough about my butt already. So we headed for the streets of New York for a test drive.

"Umm, do you like my jeans?" I asked Giovanni, an Italian from Bari and the first man we encountered on Sixth Avenue, around 41st Street.



"They look good," Giovanni said. "They're really tight."

Steffi and Katrin, from Bielefeld, Germany, were more dubious.

"They are too tight," Steffi said. "They should not be so tight."

"No," Katrin disagreed. "The jeans are tighter in Germany."

Steffi bristled. "Maybe they are tight, yes, but not so tight."

Edwin, who had a gold tooth, said they looked "perfect," and Ronen, from a kibbutz in Elath, Israel, said only, "I don't have any problem with them," and then we approached three men on bicycles. They turned out to be a band called Bicycle.

"It looks pretty perky to me," said Forrest, the drummer.

"We like girls' butts pretty much whatever way they are," the guitarist Brian said.

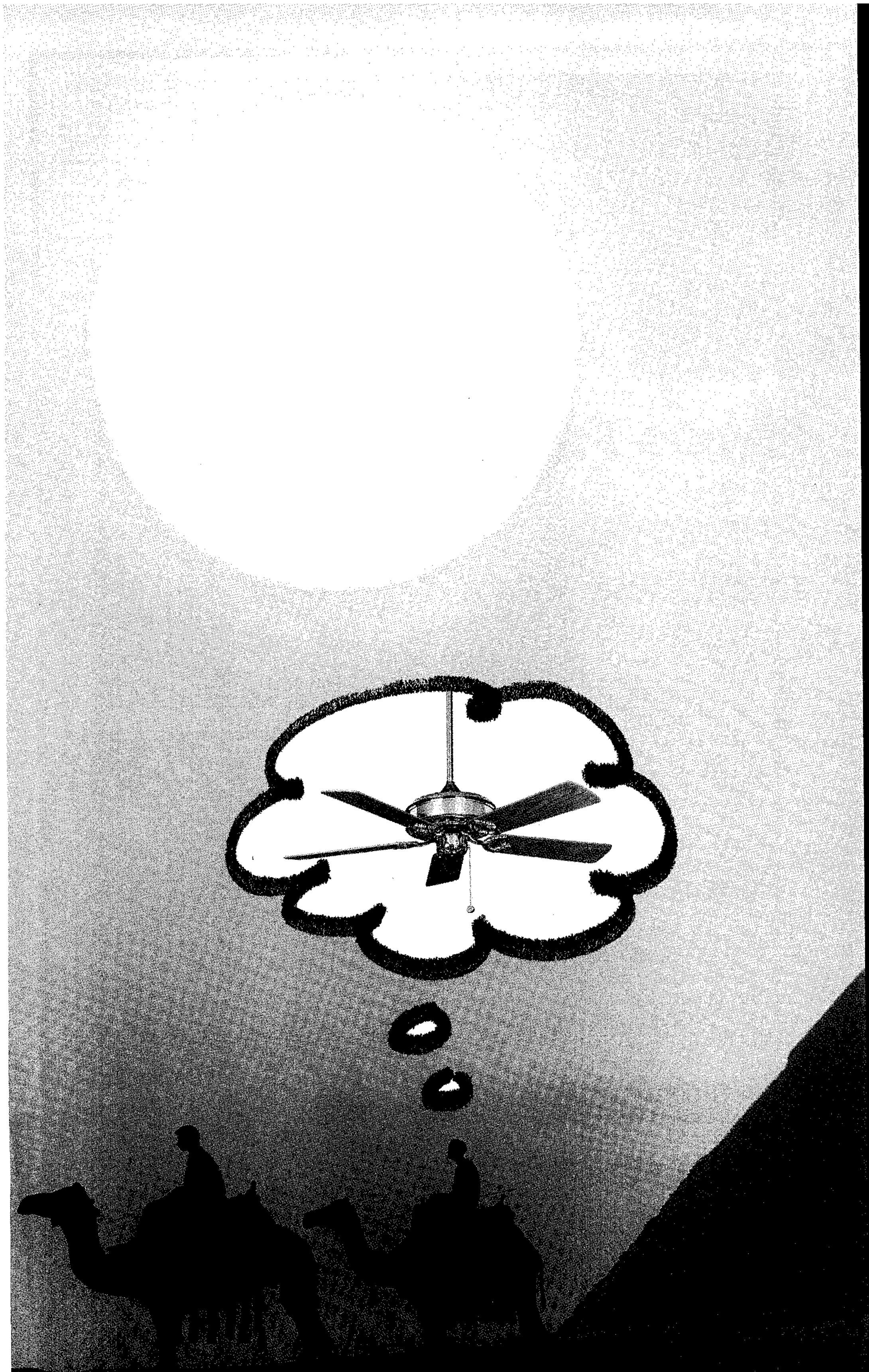
Informed that a men's version of the jeans would one day be available, Brian said, "I'd definitely want to try them," but Forrest worried, "I'd need something pretty padded, because I don't have a butt at all."

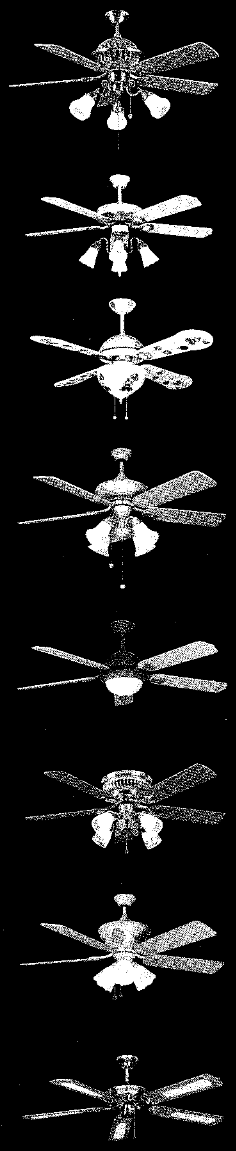
"It's not padded," Clare corrected him. "It just lifts you up."

"Could you pad them?" Brian asked. "We ride bikes a lot. It would help."

Clare thanked them, and we walked on. She takes this business rather seriously—almost, one might say, evangelically. "The breasts," she said, "were just the beginning."

LIESL SCHILLINGER





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Below: At the Greenwich Cafe, Veruschka with *Project X* editor Julie Jewels; at the New York City Ballet's "Dance with the Dancers" benefit, Mary McFadden with Stuart Pivar and Nicole Miller; at Coffee Shop for *Paper* magazine's eleventh anniversary, John Waters with *Paper* co-editor David Hershkovits and artist turned filmmaker Robert Longo.

At the *Postman* benefit for the Friendly Place literacy center, Glenn Close and Harvey Weinstein; at "44" for the American Movie Classics party, Michaels Gross (*Esquire*), Goff (*Out*), and Musto (*The Village Voice*). Below: At the *Batman Forever* benefit for Ronald McDonald House, Pat Kennedy Lawford and son, soap actor Christopher Lawford; models Michael Bergin and Toneya Bird; Cornelia Guest and Olympic equestrian Tim Grubb.

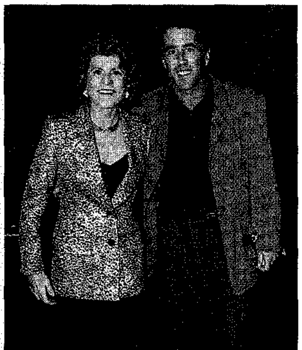
Rhyme Pays

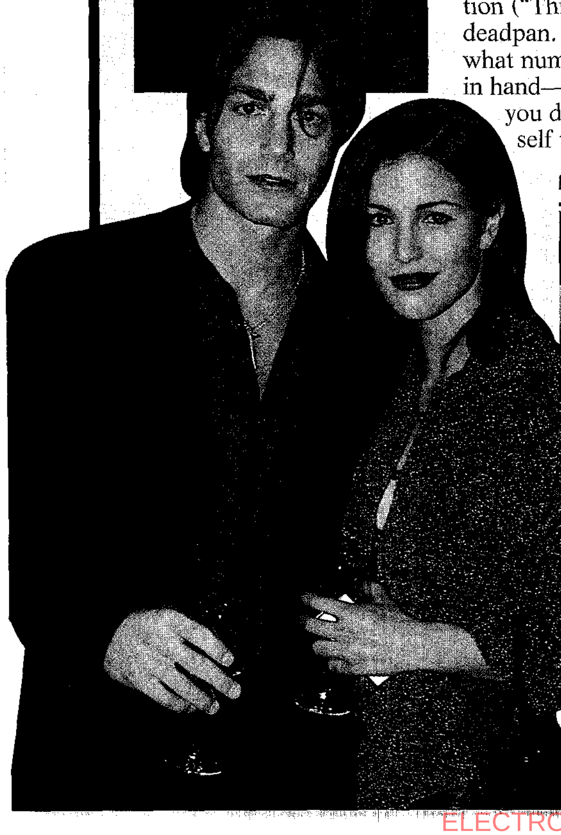
At the TriBeCa Film Center for the "celebrity poetry reading" and premiere of the Italian film 'The Postman,' which incorporates the work of Chilean Communist poet Pablo Neruda.

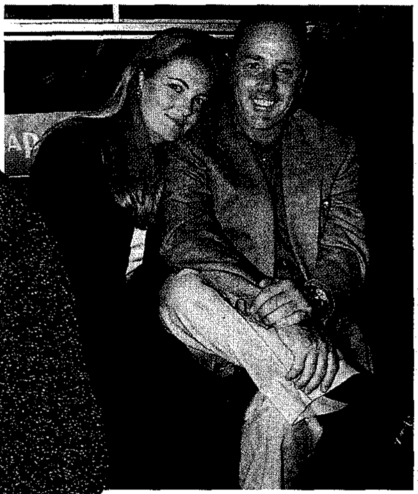
By Alex Williams
Photographs by Patrick McMullan

THE MOVIE FOLKS INSIST THIS IS MORE THAN THE usual cynical press event. No, this Miramax-sponsored co-optation of downtown "spoken word" is a chance for the smarter Hollywood set—Glenn Close, Esai Morales, Rufus Sewell—to reconcile itself with that noncommercial form, verse. "You don't always have to think you know exactly what they're talking about to have some sort of visceral reaction," says Close. Adds Harvey Weinstein, Miramax's co-chairman, "You look at the themes—nudity, making love on the beach. When we were in high school, poetry wasn't exactly presented this way."

Hollywood's been longing for cosmopolitan gravity since Polanski left. Sure, some things get lost in translation ("This is called 'Poem X-L-V,' " says Ethan Hawke, deadpan. "I know that's a number, but I don't know what number"). But even Jennifer Beals—Neruda text in hand—says, "Sometimes [the meaning] can find you, you don't have to find it." So what is Beals herself trying to find? "People to sign my book."







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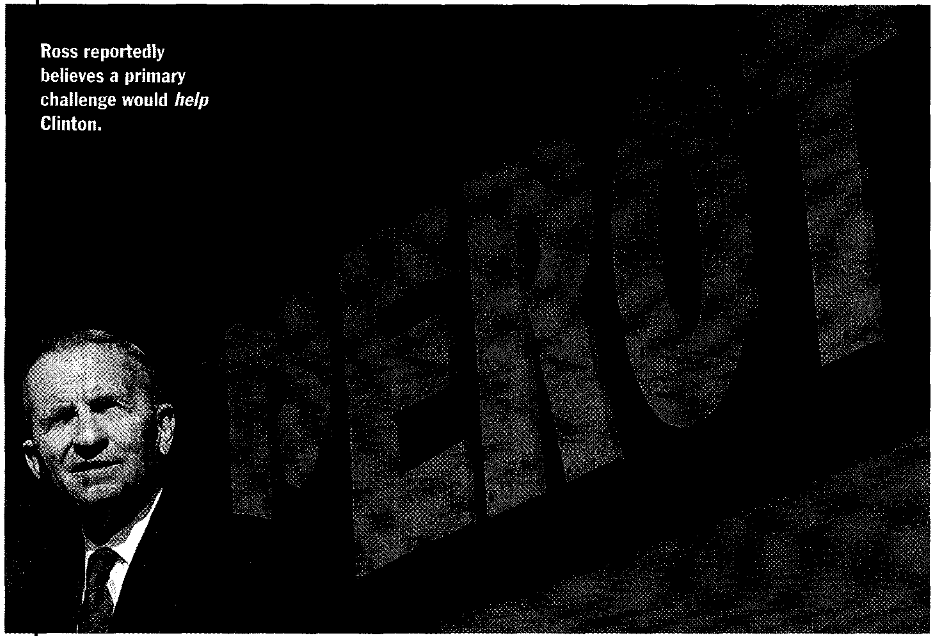
THE NATIONAL INTEREST **JACOB WEISBERG**

Perot's Primary Ploy

Is there anything left the Texas billionaire could do that would surprise? Try this: He's thinking of running in the 1996 Democratic *primaries.*

UNTIL NOW, ROSS PEROT HAS SEEMED LIKE BILL CLINTON'S guardian angel. Although he tried to nuke NAFTA and has hectored the White House constantly about everything from health-care reform to the deficit, the erratic squillionaire usually helps the president out in a pinch. Without Perot's siphoning-off of Bush votes, of course, Clinton might never have been elected in the first place. The case for free trade never looked stronger than when Al Gore whupped Perot on *Larry King Live.* And with Bill Clinton's approval percentage more or less stalled in the mid-forties, a Perot rake-off of anti-Clinton votes may be his best shot at a second term. Well, the good news for the administration is that Perot will almost certainly seek the presidency in 1996. The downside is that he may do it by running against Bill Clinton in the Democratic primaries.



Ross reportedly believes a primary challenge would *help* Clinton.

"I can't speak for him, but it's under consideration," says Jim Squires, a former editor of the Chicago *Tribune* who was Perot's spokesman in 1992 and now serves as an informal adviser. "All the options are open—including the petition route again. But with the GOP in such a crowded field, he might challenge the president [in the primaries]." From a political standpoint, such a move would benefit Perot in several ways. It would be an interesting surprise, allowing Perot to mitigate the Harold Stassen problem—becoming a perpetual also-ran with an ever-diminishing share of the vote. It would draw attention to Perot during what might otherwise be an entirely Republican season. And it would enable him to run without functioning explicitly as a stalking-horse for the president.

Curiously, Squires says such thinking is not motivated by a desire to hurt Clinton. Indeed, he argues that a Perot primary challenge would *help* the president by allowing him to focus on genuine issues. The alternative, Squires points out, is a winter and spring dominated by right-wingers bashing Clinton over his moral character. "There's no way [a Perot Democratic primary campaign] kills Clinton," Squires says. "Every one of the states where there's a Democratic primary, there's a Republican primary, and the Republicans will be beating the hell out of Clinton on his personal characteristics, his wife, Whitewater, Vince Foster, all the other junk. If someone's running against him on what the role of government ought to be, it helps him." Squires himself is pondering a Senate run against Republican Mitch McConnell of Kentucky, based on the issue of political reform. Like Perot, he hasn't committed himself to running, nor has he decided whether he'll do it as a Democrat or as an Independent.

The White House can be excused for not seeing Perot's gambit as quite the favor it's made out to be. Primary challenges to incumbent presidents invariably fail, but have a tendency to thwart re-election in the process. Think of Reagan and Ford in 1976, Kennedy and Carter in 1980, or Buchanan and Bush in 1992. The worst scenario, from the White House viewpoint, would be if Perot ran in the Democratic primaries *and then didn't run* in November. According to Squires, Perot is unlikely to enter primaries in states that have "sore loser" laws, which bar primary losers from appearing on the general-election ballot as Independents. But a poor showing—or, say, an alleged CIA attempt to sabotage some Perot-family occasion—might discourage him from sticking with it through the general election. He has been known to do unexpected things before.

Others in the Perot camp downplay the possibility. "There's no basis for thinking he would run as a Democrat in '96," says Clay Mulford, Perot's son-in-law and a close adviser. "I find that scenario very improbable." Still, if the primary ploy were to materialize, Clinton would have only himself to blame because he has failed to seduce the 1992 Perot voters. In the past—when George Wallace's break with the Democrats helped Nixon win in 1968, and when Theodore Roosevelt's bolt from the GOP put Woodrow Wilson in the White House in 1912—the winners spent their first terms courting the disengaged voting blocs. By doing so, they won second terms. But Clinton, for some reason, has ignored this lesson. Administration types are gratuitously and openly contemptuous of the nettlesome Texan. "The best way to attract Perot voters is not by sucking up to Perot," says Paul Begala, a Clinton political adviser. "I think he's nuts. He's dangerous. He's an egomaniac."

One of the issues that defined the Perot movement was a backward-looking protectionism, which Clinton was wise to disregard. But Perot's two other crusades—eliminating the deficit and reforming the political system—remain worthy ones. Clinton has made neither cause his own. Though his tele-

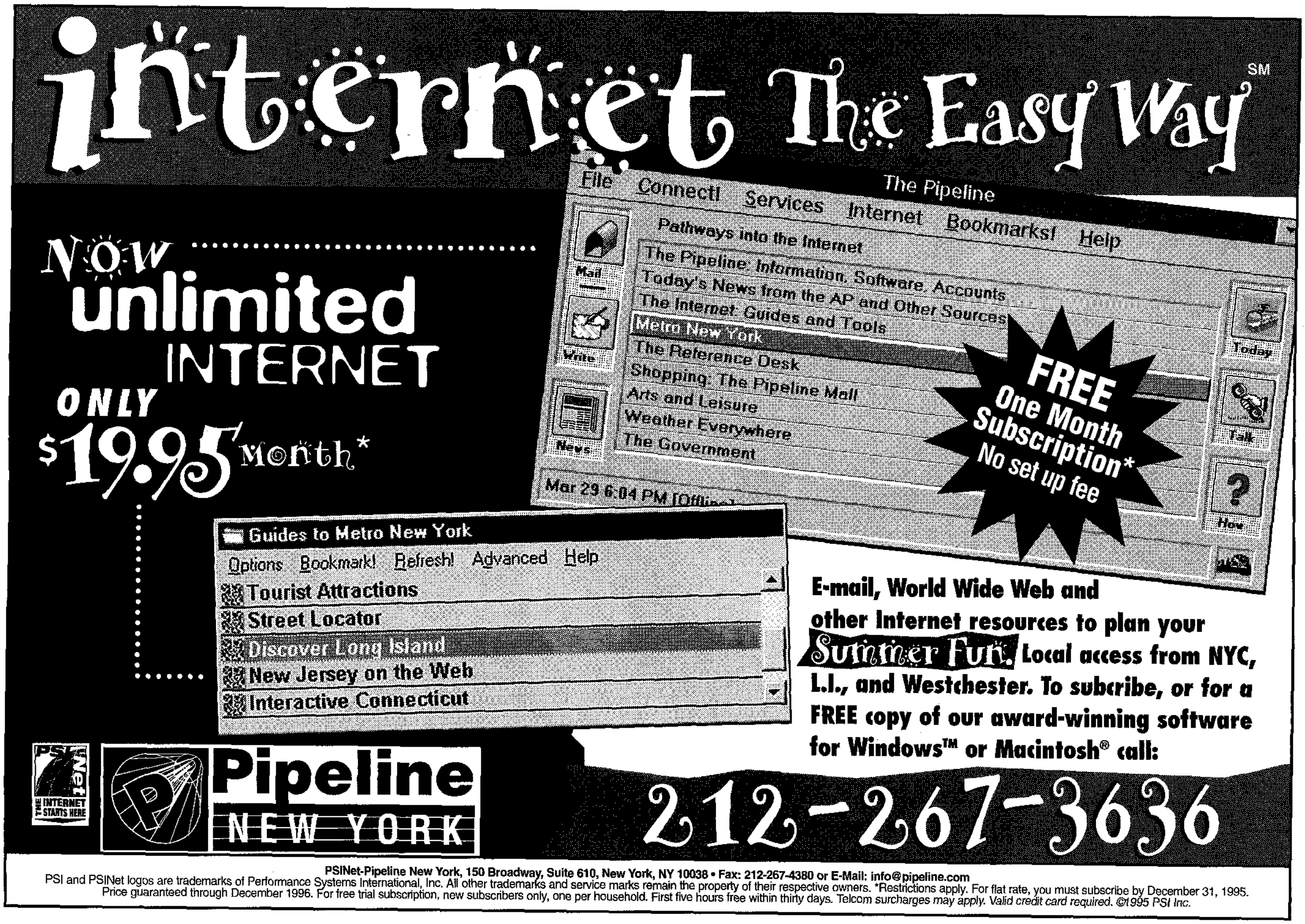
Photograph Mark Peterson/Saba.

vised speech last week saw him belatedly clambering aboard the balanced-budget wagon, Clinton has long been ambivalent about deficit reduction. As for the political-reform issues—campaign-finance overhaul and lobbying restrictions—his administration has nominally advocated positions congenial to the Perot voters while doing little to advance them. Clinton and Gore recently compounded their dis of Perot by declining to attend the political summit he has planned for Dallas this August, on the theory that it would be "unpresidential." (They announced this decision on *Larry King Live.*) If goading Perot into running were an intentional White House strategy, it might be a sound one. But according to administration insiders, nothing so shrewdly Machiavellian is going on. "Everyone here says we'll be fine if he runs" in the general election, says one White House official. "But fuck, what if he doesn't?"

Republicans are in exactly the reverse position. Instead of ignoring Perot and hoping he'll run, they're stroking him in hopes that he won't. Perot told his followers to vote Republican in 1994, on the theory that the other guys deserved a chance. According to exit polls, they did go GOP by a margin of two to one. Since then, Newt Gingrich and Haley Barbour, the Republican National Committee chairman, have been trying to maintain the alliance. The Republican presidential candidates have all agreed to attend the summer Rossfest in Dallas. But this strategy probably won't work, either. Perot liked the Contract With America well enough to claim credit for it. According to Russell Verney, executive director of United We Stand America, the idea for the Contract came from one Fred Everett, a Perotian in Georgia, who allegedly proposed the idea to Gingrich. (In reality, the inspiration came from Kerry Knott, an aide to House majority leader Richard Armey.) But even while taking credit, Perot is now denouncing the Contract for ignoring campaign finance, trade, and health-care reform (this last an issue he dismissed when Clinton proposed it).

Perot appears certain to declare the Republican congressional agenda a failure. But his budding disenchantment seems a bit calculated—it gives him an excuse to run. According to several sources close to Perot, he is indeed eager. "As I know him, I think he would like to give it a shot again," says Larry King, Perot's favorite journalist. "Especially if he perceives the incumbent is weak and the challenger isn't that strong." Officially, of course, Perot never does anything so crude as *desire* high office. The party line is that, as Verney puts it, "it's not about personal ambition." Instead, Perot is motivated by the need to educate the American public about the choices we face. He hopes our elected representatives will quit their catfighting and slow-dancing and get things done. But if they fail, Perot may, Cincinnatus-like, agree to leave his plow and save the country. It's this dance of expectation and disillusionment and acclamation that gives his candidacy moral validity.

The ritual takes place behind the screen of Perot's followers, those who used to be called "the volunteers" and who are now grouped under the weirdly unpunctuated heading United We Stand America (as if opposed to those who Can't Stand America). All year, members have been holding meetings about whether to incorporate as a third party or remain an unaffiliated swing bloc. (United We Stand members are fairly evenly split on this issue, according to spokeswoman Sharon Holman.) This leaves Perot free to make the call, and to heed the call, whenever he decides he hears it. With his folksy wit, penchant for conspiracy thinking, and a multi-billion-dollar personal fortune needing some outlet, he promises to make presidential politics extremely lively once again. ▬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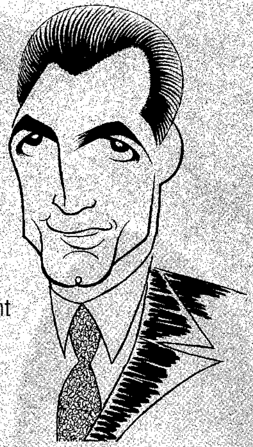

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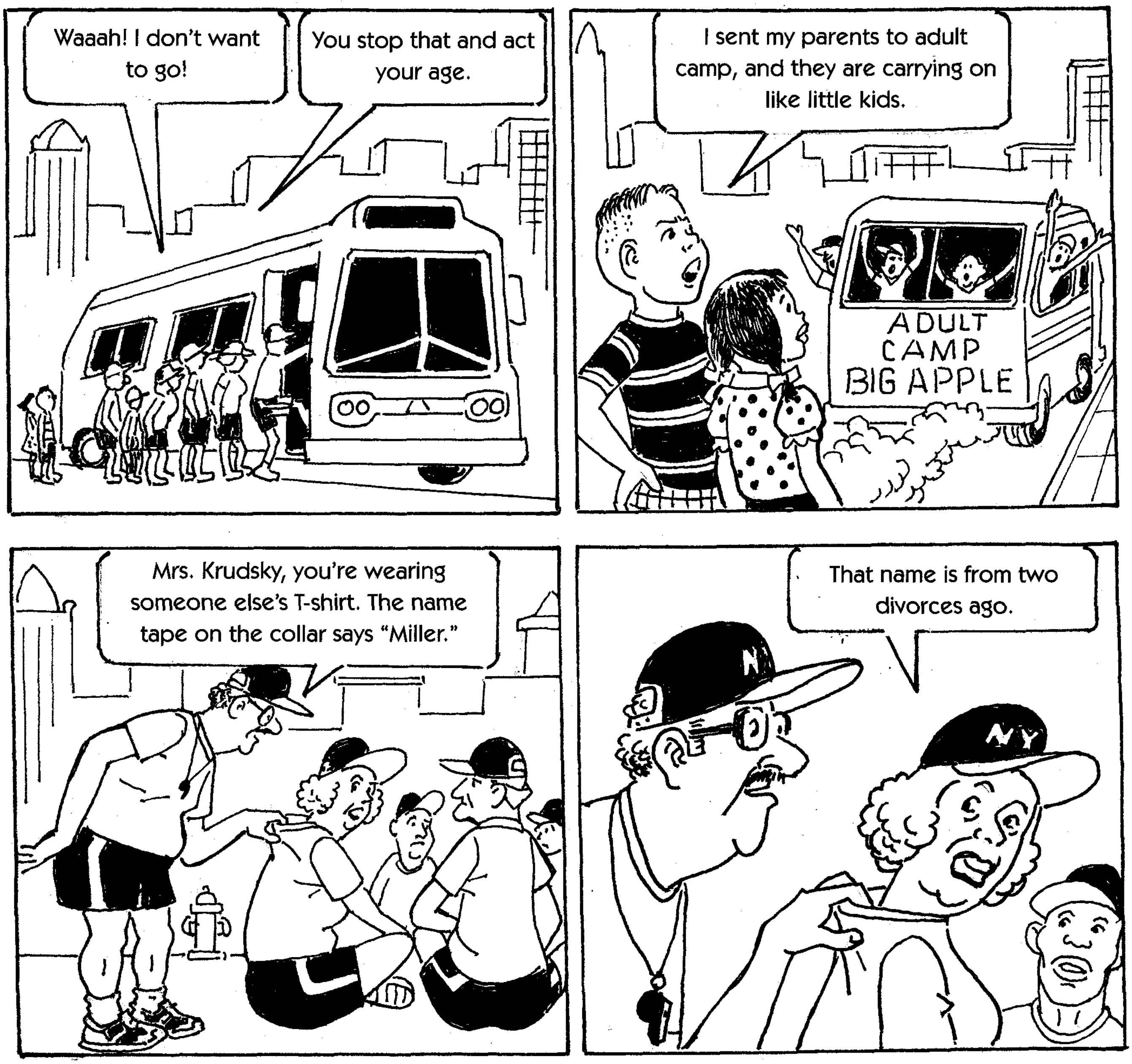
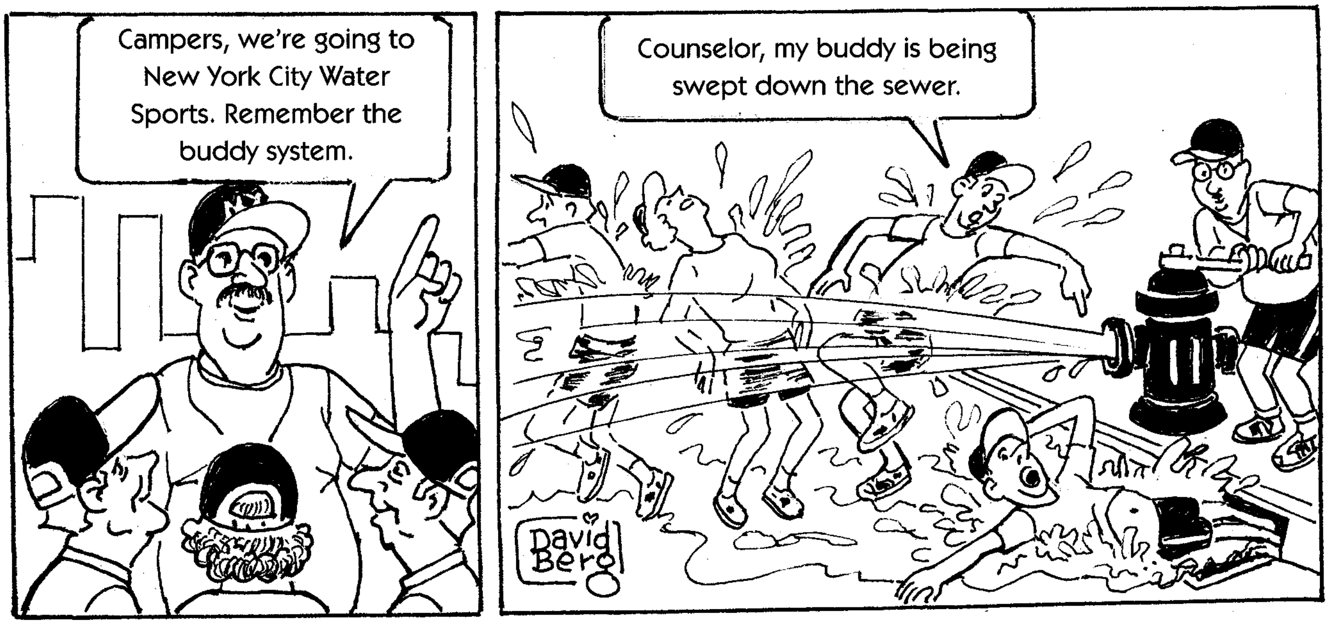

Waaah! I don't want to go!
You stop that and act your age.
I sent my parents to adult camp, and they are carrying on like little kids.
ADULT CAMP BIG APPLE
Mrs. Krudsky, you're wearing someone else's T-shirt. The name tape on the collar says "Miller."
That name is from two divorces ago.
NY

ILLUSTRATION BY DAVID BERG FOR *NEW YORK*

SUMMER IS NOT THE IRONIC SEASON; IT IS MORE PROPERLY A TIME TO PACK skepticism and sophistication into cold storage and revel in the most elemental parts of ourselves. This profligate removing of pants is not just physical—it's psychological too. Take summer camp, that ur-childhood experience. As adults, we're too evolved *ever* to want to cram ourselves into pup tents, whack tetherballs around a dusty pole somewhere in Maine, slurp bug juice, and eat Scooter Pies. Or are we? What else explains the continuing appeal of summer shares, despite overwhelming evidence that they make for as unpleasant a two days as can be had in a seven-day week? Or the almost primal satisfaction of plopping weiners onto a flame? Or kite flying? Or body surfing? Or craftsy adult-education courses in photography and origami? Or showing up at the office in Banana Republic gear? Or asking *MAD* magazine contributor Dave "The Lighter Side of . . . " Berg, that deathless chronicler of middle-class teenage folly, to reconceive Gotham as summer camp writ large (as he does on the facing page and below)? This issue is intended to service the whole spectrum of summer's mind-body continuum. For the temporal: Moroccan tents for languorous Bowlesian nights out back; kicky polo knit dresses in happy colors to brighten up those all-black-clad hipster evenings; the inside word on finding the freshest fish; a trove of way-off-price secondhand wear up in, of all places, the South Bronx. Merging into the spiritual: a guide to restaurants that provide a respite from the city's grime; places to find genuine wilderness within an hour or so of Times Square; and an off-road test of the area's toughest and swankiest golf courses. Finally, at the other end of the spectrum, we asked four notable New York writers to chart what summer feels like to them . . . besides humid, of course.

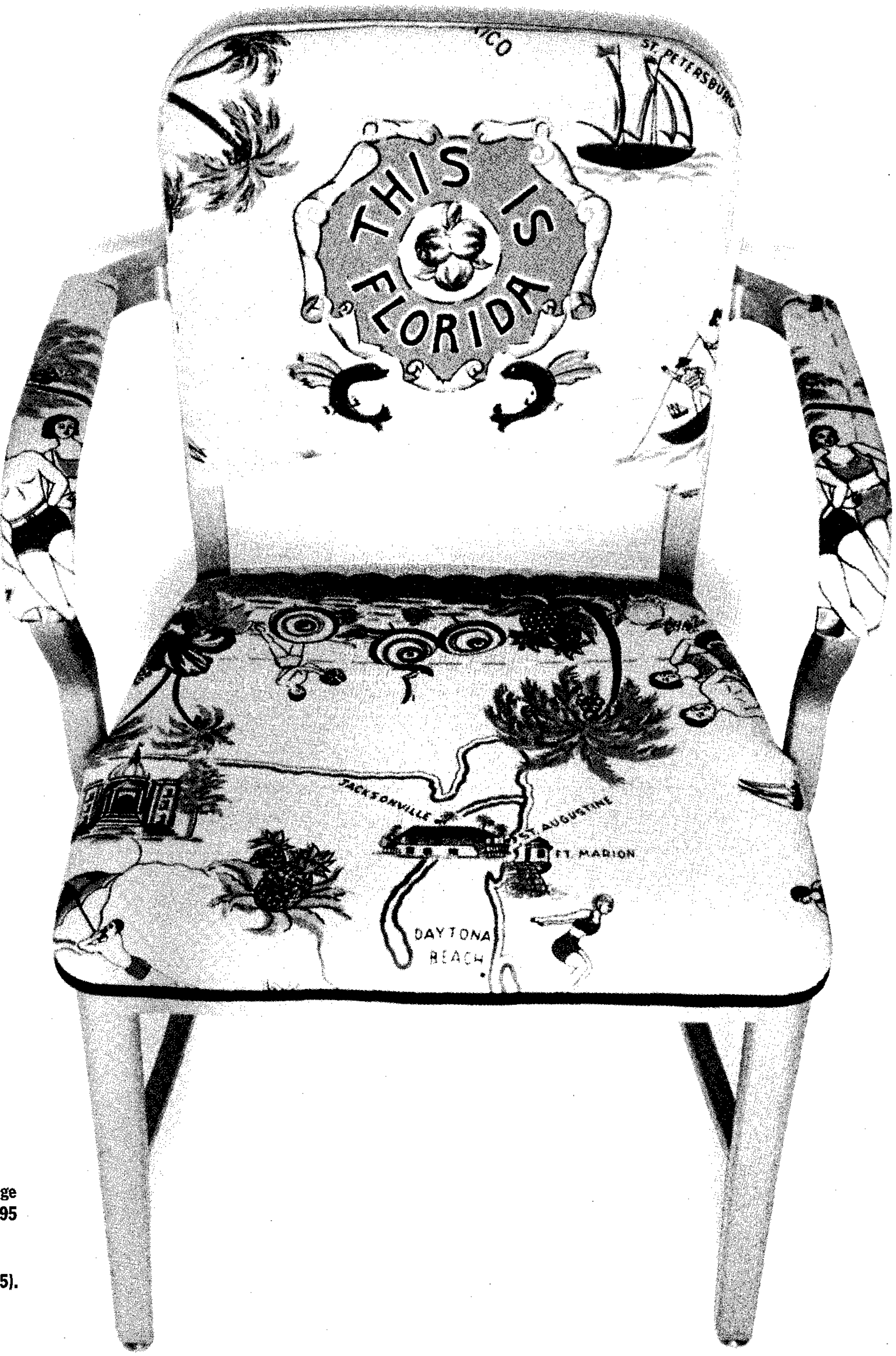
This issue was edited by Kim France and Michael Hirschorn


Campers, we're going to New York City Water Sports. Remember the buddy system.
Counselor, my buddy is being swept down the sewer.
David Berg

hot stuff

It's never too hot to shop: things to dive for

By Corky Pollan



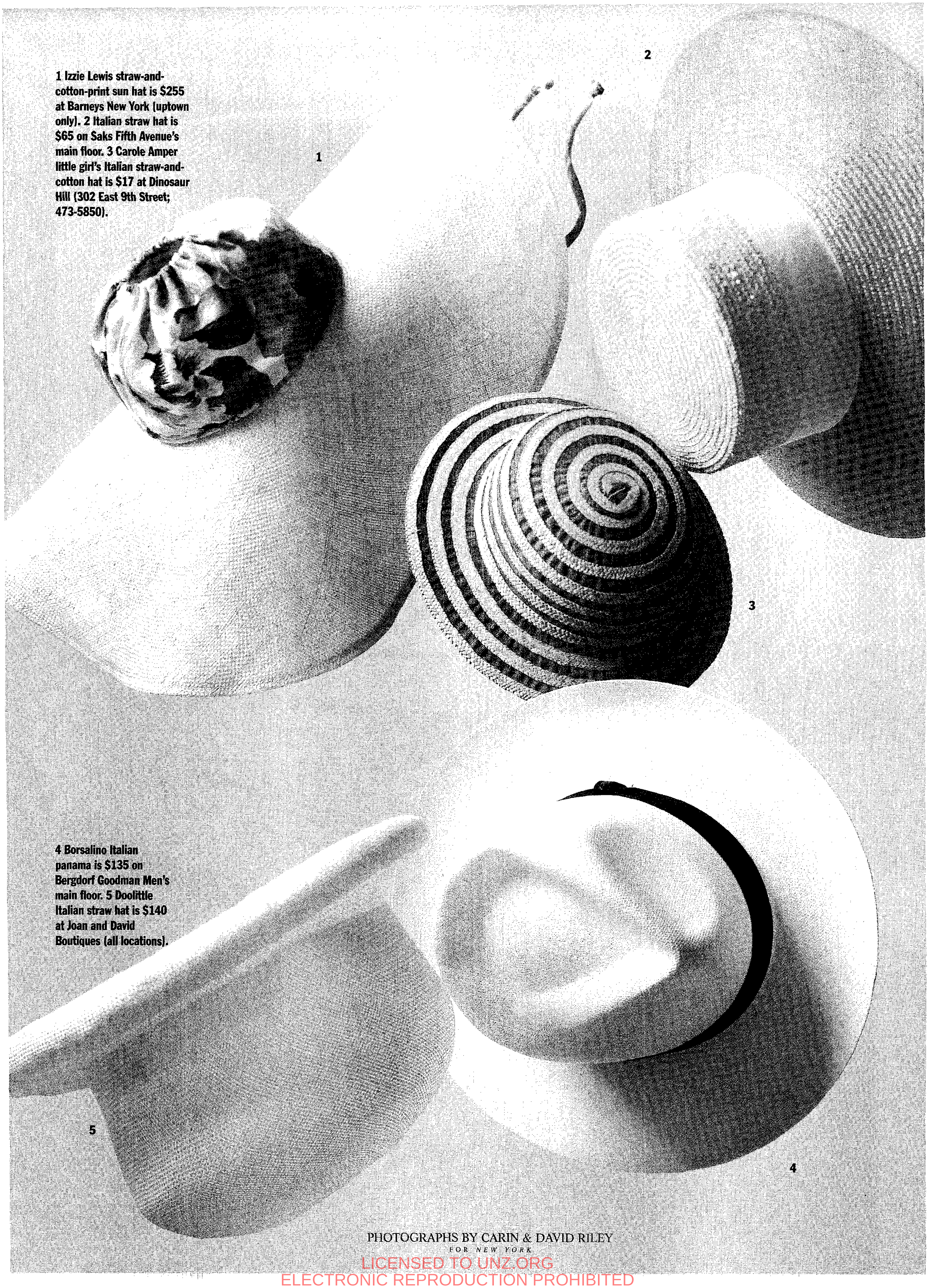
VCO
ST. PETERSBURG
THIS IS FLORIDA
JACKSONVILLE
ST. AUGUSTINE
FT. MARION
DAYTONA BEACH

Fifties aluminum office chair covered in a vintage Florida tablecloth is $395 at Lost City Arts (275 Lafayette Street, near Prince Street; 941-8025).

PHOTOGRAPHS BY GERHARD YURKOVIC
FOR *NEW YORK*

1 Koosh nylon Boingo ball is around $22 at E.A.T. Gifts (1062 Madison Avenue, near 80th Street; 861-2544) and on Macy's seventh floor. 2 African inflatable plastic Global is around $13 at Alphabets (115 Avenue A, near 7th Street; 475-7250), Game Show (474 Sixth Avenue, near 11th Street, 633-6328 and 1240 Lexington Avenue, near 84th Street, 472-8011), and Reminiscence (74 Fifth Avenue, near 13th Street; 243-2292).

3 Zap fiberglass-and-foam-core skimboard is $74 at Island Sports (1623 York Avenue, near 85th Street; 744-2000). 4 Maui Toys cotton-print balls are $8.95 each at A Bear's Place (789 Lexington Avenue, near 61st Street; 826-6465).



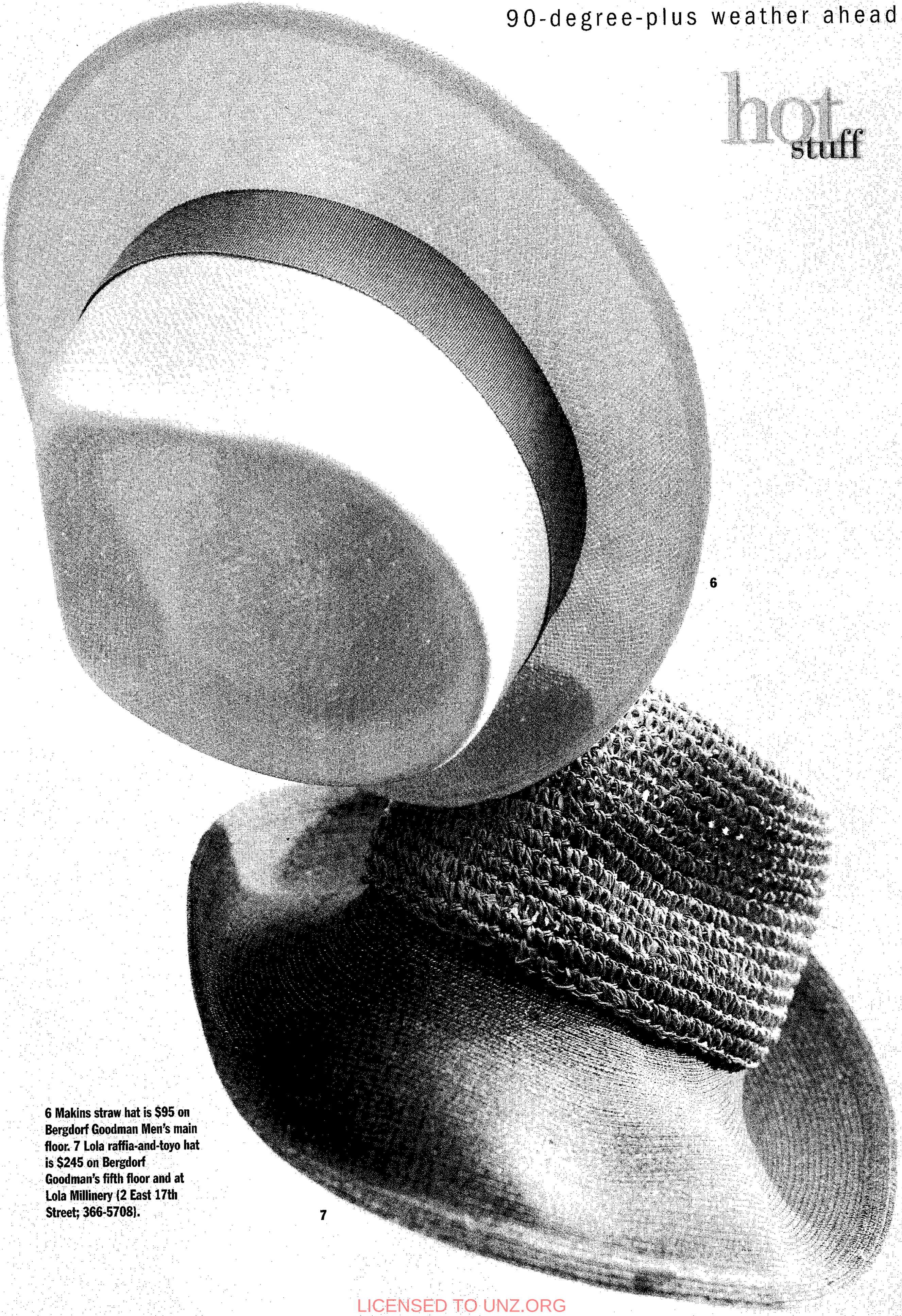
1 Izzie Lewis straw-and-cotton-print sun hat is $255 at Barneys New York (uptown only). 2 Italian straw hat is $65 on Saks Fifth Avenue's main floor. 3 Carole Amper little girl's Italian straw-and-cotton hat is $17 at Dinosaur Hill (302 East 9th Street; 473-5850).

4 Borsalino Italian panama is $135 on Bergdorf Goodman Men's main floor. 5 Doolittle Italian straw hat is $140 at Joan and David Boutiques (all locations).

PHOTOGRAPHS BY CARIN & DAVID RILEY
FOR *NEW YORK*

Fetching covers for the
90-degree-plus weather ahead

hot stuff



6 Makins straw hat is $95 on Bergdorf Goodman Men's main floor. **7** Lola raffia-and-toyo hat is $245 on Bergdorf Goodman's fifth floor and at Lola Millinery (2 East 17th Street; 366-5708).

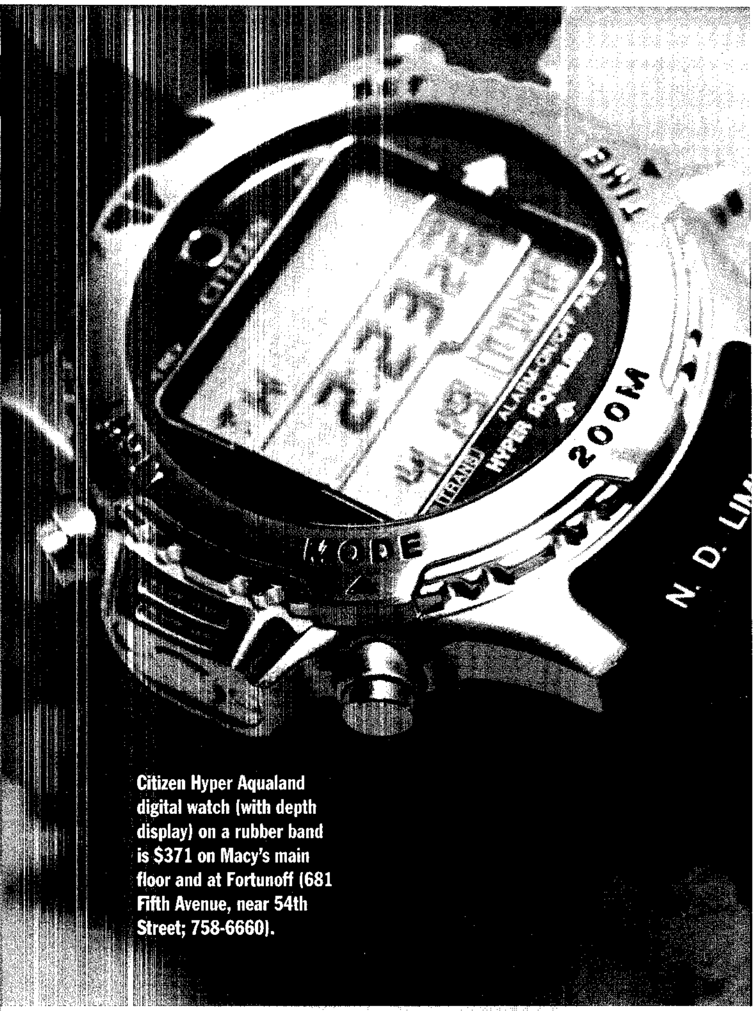
50
45
40
35
30
25
20
15
10
5

Swatch Anguilla plastic quartz watch on a plastic band is $50 on Macy's main floor, and at Swatch (500 Fifth Avenue, at 42nd Street, 730-7530; and Pier 17, South Street Seaport, 571-6400).

Form, function, and fashion: diving watches that are water-resistant to 200 meters

BREITLING
1884
ANTARES
AUTOMATIC

[illegible] and 18K [illegible] watch on a stainless-[illegible] band is $2,625 at [illegible] (500 Madison Avenue, near 52nd Street; 888-0505).

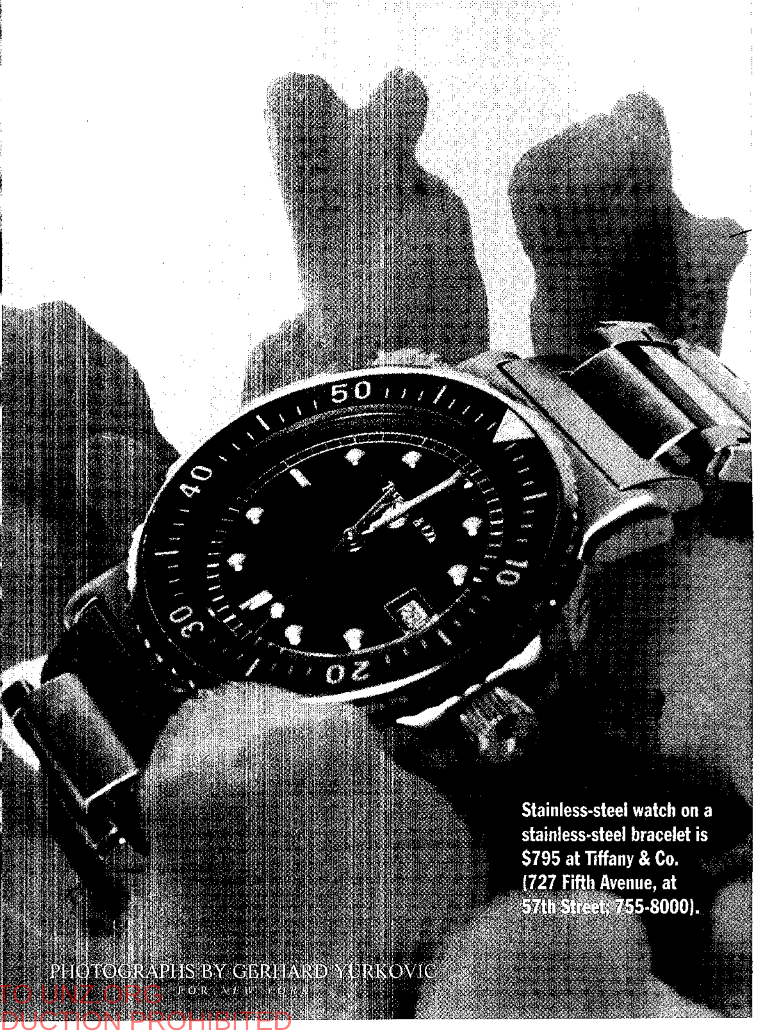


CITIZEN
MODE
200M
HYPER POWER
TIME
N. D. LIM

Citizen Hyper Aqualand digital watch (with depth display) on a rubber band is $371 on Macy's main floor and at Fortunoff (681 Fifth Avenue, near 54th Street; 758-6660).

TAG
professional
200 METERS
SWISS MADE

Tag Heuer stainless-steel-and-18K-gold quartz watch on a water-resistant leather band is $1,450 on the main floor at Saks Fifth Avenue and at Tourneau (all locations).



Stainless-steel watch on a stainless-steel bracelet is $795 at Tiffany & Co. (727 Fifth Avenue, at 57th Street; 755-8000).

PHOTOGRAPHS BY GERHARD YURKOVIC
FOR NEW YORK

When the street becomes a writhing fantasia of humanity

that first. hot night

By Mark Jacobson

IN THE SEVENTEEN SUMMERS I SPENT ON ST. MARKS PLACE, LIVING IN OUR MISERABLE TENEMENT APARTment, no matter how hot it got, I never once saw an egg fried on the sidewalk. I did, however, on one exceedingly stifling evening—nary a breeze stirring, mercury about to spout through the top of the thermometer—spy a large, slick-skulled punkster, chain saw tattooed on his right temple, slam an egg flat onto his big, bald head. Albumen and yolk flew, but still, the egg didn't fry.

Once there was Coney Island, egalitarian Mecca to the sweltered. Now the nexuses of sweaty ritual, places that begin to cook when the air gets thick and underwear starts to stick, are more far-flung, more specialized. In Brooklyn, the junior dons whackroll their "dad-o-lacks" down Eighteenth Avenue, under the elevated tracks, and over to Avenue U. By Cross Bay Boulevard in Queens, sons of sons of Erin recapitulate the drink-wolf-barf continuum. Ditto out on Rockaway's 110th Avenue, where buzz-cut surfers Turtle Wax their boards, wistfully scanning the crummy strand for the next major swell, due sometime before the millennium, maybe.

St. Marks Place is for the underneath, both real and cute. It's a grand cool-person tableau that first hot and gummy Friday night, the old ladies framed in fluorescent-lit third-story windows like sentinels bearing forever-disapproving witness to the pseudo-promenade on the main stem below. And there they trudge, loose-boobed, skin-pierced, gawk-eyed, some as young as 12, hording in from Jersey, Wrong Island too, trying to took like they belong, one giant crotch shot corkscrewing up the stairs of the Astor Place subway, a fantasia in black and studs in front of Trash and Vaudeville, buying bongs and DON'T AXE ME 4 SHIT T-shirts, eating health salads in sidewalk mock-ups of Paris, even as the Dumpster smells ripen two feet from their hummus platter.

A proven fact: Sound travels better when the humidity/pollution index crests 100 percent, especially with the tandoori wafting over from East 6th Street. When it's three o'clock in the morning, too hot to sleep, nothing's a secret. The halting wails of jilted girlfriends on public phones; men screaming, "Crystal? You call this *crystal*? This is *dandruff*!"; Tourette's-afflicted rapsters spewing autopilot "mo' fo', mo' fo' " with every step; bad songs booming; the phlegm hock of Chinese waiters melding with the bleat of a hundred messy orgasms; more bad songs; the crash of open hands against frightened cheeks; dueling car alarms and sirens; rat-a-tat explosions (fireworks? backfire? gunfire?): It all pours, Sensurround, through your open window. Mix this with the ceaseless echo of ten generations of immigrants who once lived in these buildings back to before Ellis Island, not to mention the insomniacal mantra of self-abasement inside your own head, and you have the St. Marks rhapsody Gershwin steered clear of.

Sure, it's easy enough to put on the air conditioner, if you've got one, and white-noise everything to oblivion. But who'd want to shut this out—*this seethe, this great pulse of humanity!*—it's the basis of your art, your life.

How did I ever move away? Well, how much can a body take? Seventeen is a lot of St. Marks summers; stay too long and you'll forget this place is, like summer itself, about being kind of young and kind of stupid, parading evanescent through the night, listening to the unlistenable. Stay too long and soon enough you're another one of those faces in the window, looking out with a silent curse. Not to worry—they've got plenty of would-be bohemians signed up to take your spot under the slowly moving ceiling fan.

Still, I come back, especially around now. Another Starbucks goes up every other minute, but, the gentry and Giuliani aside, there's a timelessness to the first hot night on St. Marks Place. This particular evening was no different. The ingenues of every sex were there, painted and pouty by the magazine rack at Gem Spa. The scumbag "vendors" hawking three-year-old copies of male porno mags and one-armed sweaters ("Hey, man, it's velour, *velour*") blocked the sidewalk. Cops hassled them. The usual.

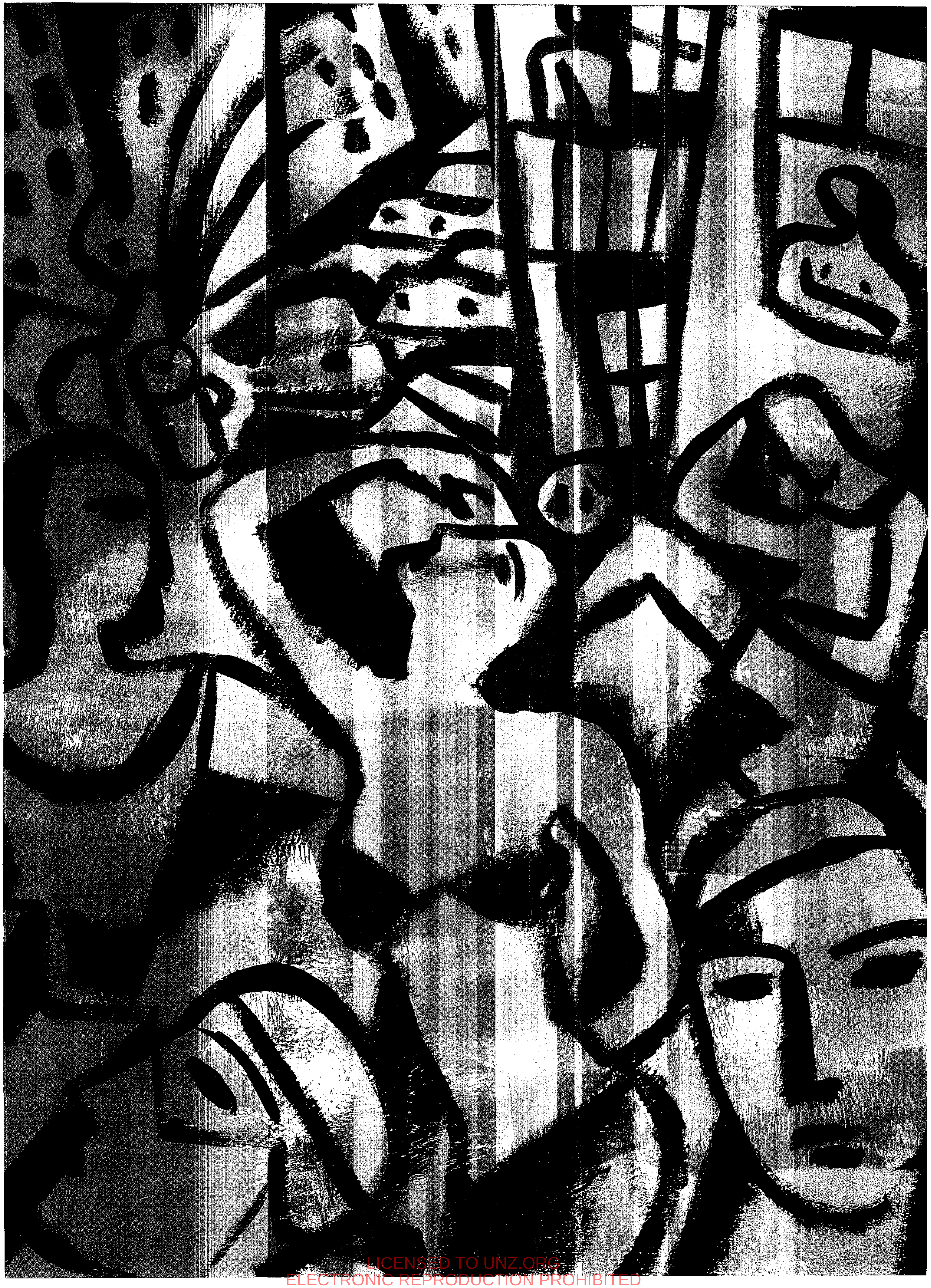
I saw Tree Man. Like plenty of St. Marks bums, Tree Man disappears during the winter, only to return with the warm weather, like the red-breasted robin and asparagus at the Korean grocer. In keeping with this cycle-of-nature theme, Tree Man is noted for his foliage, i.e., the towering thicket of branches (usually maple) he shoves into various slits cut into his omnipresent overcoat so as to resemble a moving forest.

"Tree Man! Wasszup?"

Tree Man smiles, showing irregular dentition. Earlier in the day, the temperature up near 90, he was "wilted." But then he found a hose. "I watered myself," Tree Man reported. "It's better now."

It was so. Under the soft, vaporous glow of a St. Marks Place street lamp, Tree Man's leaves appeared glossy and robust, verdant as an English glade. I took it as an uplifting image with which to slink into summer. ▬

ILLUSTRATION BY ANTHONY RUSSO
FOR NEW YORK



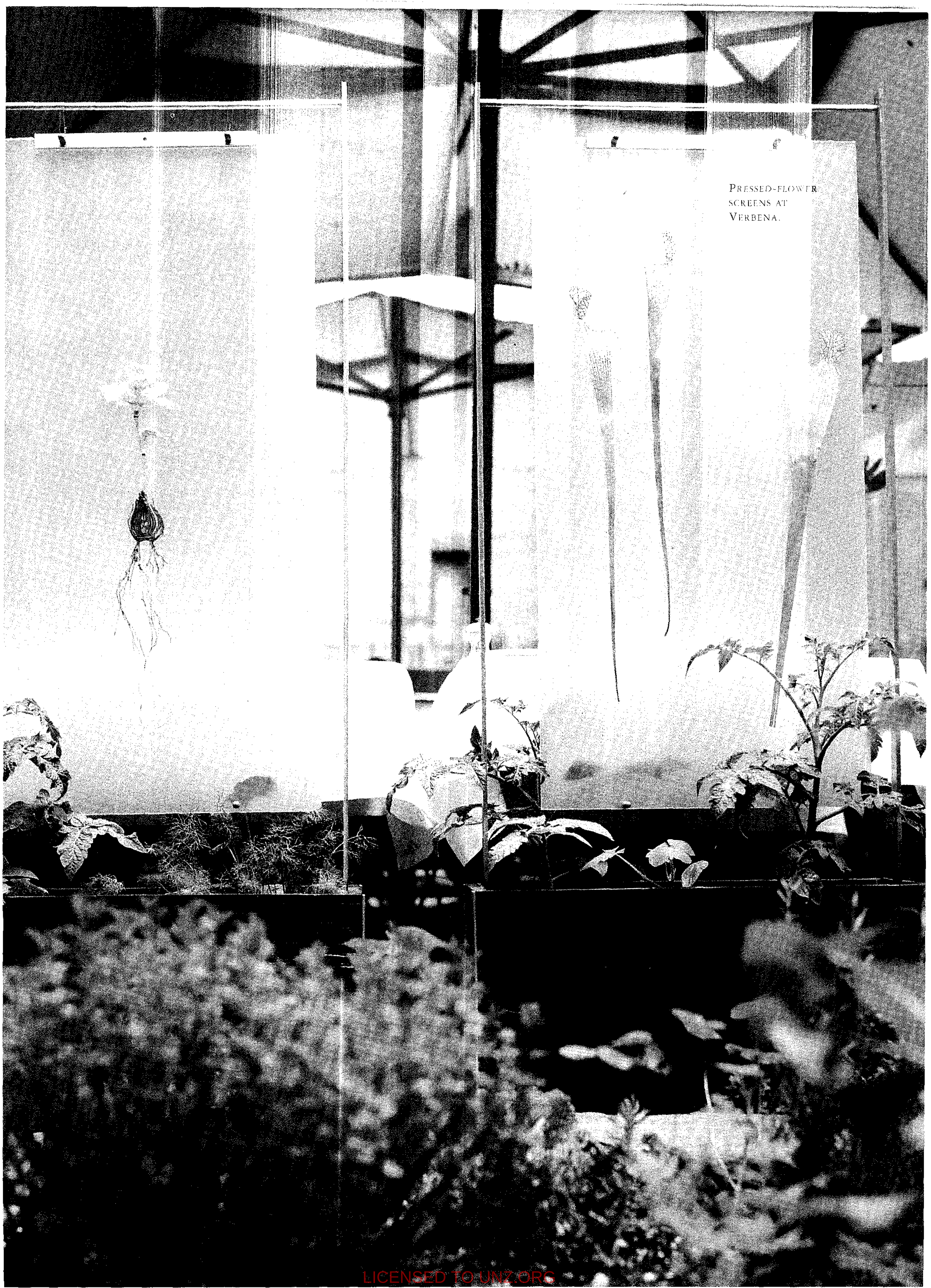
alfresco revolution

By Gillian Duffy and Anya Sacharow

Beautiful places to eat outdoors, far from the clamor and din

PHOTOGRAPHED BY KENNETH CHEN
FOR NEW YORK

THERE EXISTS, AT THIS MOMENT IN this city, an unprecedented need for restaurants with gardens. As our avenues get grimier, a place away from the street, with surrounding greenery, marigolds, or annual pinks, is both soothing and redemptive. But also, in the midst of all this natural wonder, a person can still light up a cigarette (though not always—the new smoking laws dictate that only 25 percent of an outdoor area can be reserved for smokers, and some places forbid it altogether). Three relatively new gardens have raised the standard of Manhattan outdoor dining to a level of exquisiteness heretofore unimaginable. L'udo, an Italian restaurant on Lafayette Street, is at once rustic and unmistakably urban. I Trulli has a sweetly Mediterranean back-country setting and happens to be in the East Twenties. Verbena, on Irving Place, is for skeptics who have never seen the elegant geometry of premeditated flora in any Manhattan backyard—except perhaps the one that Olmstead gave us.



Pressed-flower screens at Verbena.

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Aureole—*34 East 61st Street (319-1660).* Setting: Lush and romantic, with a retractable awning to shield diners from the midday sun. Cuisine: Dramatically presented American food, with French flourishes.

Barbetta—*321 West 46th Street (246-9171).* Setting: The best garden in the theater district—very flowery, with a large, gorgeous fountain. Cuisine: High-end Piedmontese.

Barolo—*398 West Broadway, between Spring and Broome Streets (226-1102).* Setting: Semi-covered courtyard garden. Cuisine: SoHo-style Italian.

Boathouse Cafe—*Central Park Lake, East Park Drive at 72nd Street (517-2233).* Setting: A covered terrace overlooking the lake—as country as the city gets. Cuisine: American-Continental that doesn't live up to the view but is improving.

Bowery Bar—*40 East 4th Street (475-2220).* Setting: Vast, South Beachy patio. Cuisine: Standard trendy American bistro.

Brunetta's—*190 First Avenue, near 12th Street (228-4030).* Setting: Backyard barbecue, complete with wooden picnic tables. Cuisine: Cheap, intermittently inspired Italian.

Bryant Park Grill—*25 West 40th Street (840-6500).* Setting: The terraced café section is simple, spacious, and Parisian; the Grill is more upscale and prettified. Cuisine: The B.P. Café serves the standard coffee, salads, and sandwiches; the Grill takes bigger chances, with swordfish hash and duck burritos.

Cafe la Fortuna—*69 West 71st Street (724-5846).* Setting: Green concrete underfoot, loudly humming air conditioner—but one can't be picky in this neighborhood. Cuisine: Coffee, pastry.

Caffe Bondi—*7 West 20th Street (691-8136).* Setting: An arbor of vines shades a very pretty Mediterranean-style garden. Cuisine: Reasonably priced Sicilian.

The Cloister Cafe—*238 East 9th Street (777-9128).* Setting: As bucolic as the East Village gets. Cuisine: Typical café entrées, salads, and sandwiches, none of which are very good. Stick to desserts, wine, and iced coffees.

Courtyard Cafe—*130 East 39th Street, in the Doral Court Hotel (779-0739).* Setting: An impressive waterfall surrounded by ferns and shrubs dominates a white-trellis-lined garden decorated with hanging baskets bursting with flora. Cuisine: Standard American hotel food.

Demi—*1316 Madison Avenue, at 93rd Street (534-3475).* Setting: Tiny upstairs terrace in nineteenth-century townhouse. Cuisine: Lobster ravioli, seared tuna—you can guess the rest.

Fletcher Morgan Provisions—*864 Lexington Avenue, near 65th Street (288-6764).* Setting: Tiny, with flagstone floors, pots of pansies, a white picket fence, and five tables covered with sunflower-print linens. Cuisine: French-inspired light fare.

Flowers—*21 West 17th Street (691-8888).* Setting: Third-floor walk-up terrace garden sandwiched between two buildings. Mosaic panels alternating with planters of ivy and geraniums line the walls on either side. Cuisine: Up on the roof, chef Marc Salonsky serves a limited menu featuring mostly grilled and barbecued dishes.

Gascogne—*158 Eighth Avenue, near 18th Street (675-6564).* Setting: An attractive,

S.PELLEGRINO
S.PELLEGRINO

Tuscany and NoHo converge at L'Udo.

bi-level country garden illuminated at night by banks of colored lights. Cuisine: Foie gras, cassoulet, and all manner of not-exactly-summery southwestern-French cuisine.

Grove—*314 Bleecker Street (675-9463).* Setting: Rustic wooden tables and a white trellis on the back wall laden with hanging plants. Cuisine: Inexpensive French-American.

Home—*20 Cornelia Street (243-9579).* Setting: Pocket-handkerchief-size, sun-dappled rustic garden with seating for 23. Cuisine: Moderately priced down-home American food.

I Trulli—*122 East 27th Street (481-7372).* Setting: Large, semi-covered courtyard with whitewashed walls, terra-cotta-tone frescoes, and shrubs along one wall. Cuisine: A moderately priced menu that highlights the fish and vegetable specialties of Apulia, a little-known region of Southern Italy.

Le Madri—*168 West 18th Street (727-8022).* Setting: A striped tent covers a 75-seat patio surrounded by potted trees, transforming what was once a parking lot into a sultry, romantic escape. Cuisine: Pricey—and generally worth it—regional Italian.

L'udo—*432 Lafayette Street (388-0978).* Setting: Distressed brick walls with fragments of frescoes that hint at a significant and arcane history. Pots of juniper trees and old olive-oil cans full of flowers and herbs break up the area. A changing art exhibition is hung on the walls around the garden. Cuisine: Reasonably priced country-style French-Italian.

Luna Park—*The Pavilion at Union Square (243-7969).* Setting: Hidden under umbrellas and tents at the northern end of the park. There's a pool table. And models. Cuisine: Mediterranean.

March—*405 East 58th Street (754-6272).* Setting: Intimate, green-and-white-canopied wildflower garden with a wall of firewood at the far end. Cuisine: Wayne Nish's contemporary-American gourmand-style menu.

Miracle Grill—*112 First Avenue, near 7th Street (254-2353).* Setting: The big tent and sparkly white lights make you feel a bit like you're dining at a wedding reception. Cuisine: Nouvelle southwestern that's not as transcendent as it was when Bobby Flay cooked here.

Pietro & Vanessa—*23 Cleveland Place, between Lafayette and Spring (941-0286).* Setting: Funky and spacious, with *Rear Window* views into NoHo apartments. Cuisine: Inexpensive Italian.

Provence—*38 MacDougal Street (475-7500).* Setting: A fountain, surrounded by a pale-green trellis and climbing plants, presides over an intimate garden. Cuisine: French Provençal.

Restaurant Raphael—*33 West 54th Street (582-8993).* Setting: A tiny bit of the south of France smack in the middle of midtown, with a Provence-like backdrop of freesia, Boston ferns, and ivy. Cuisine: High-end power-lunch French.

Seagrill—*19 West 49th Street, at the Rockefeller Center skating rink (246-9201).* Setting: The rink is transformed into a summer garden with tubs of ficus and hibiscus trees and hanging baskets. Large market umbrellas shade the 21 tables. Cuisine: Chef Ed Brown's wonderful American seafood.

Verbena—*54 Irving Place (260-5454).* Setting: A gardener's garden—lettuce set out in rows, beans strung up on poles, tomatoes, and every herb you can imagine. Four large market umbrellas shade the tables, with pressed flowers in glass screens dividing the space. Cuisine: The à la carte menu features contemporary American dishes. There's also a more casual menu featuring items from the raw bar and tarts, flat breads, and salads.

Yaffa—*97 St. Mark's Place (674-9302).* Setting: Like a downtown backyard party, circa 1988. Cuisine: East Village hummus-and-tofu quasi-vegetarian.

AT I TRULLI, ALL SIGNS OF THE CITY DISAPPEAR.

SMIRNOFF
SMIR
PURE MISCHIEF.
SMIRNOFF

Gary Panter
Artist

With help from the six New York insiders below, a weekend in town can turn into a rollicking interborough free-for-all

secret city saturdays

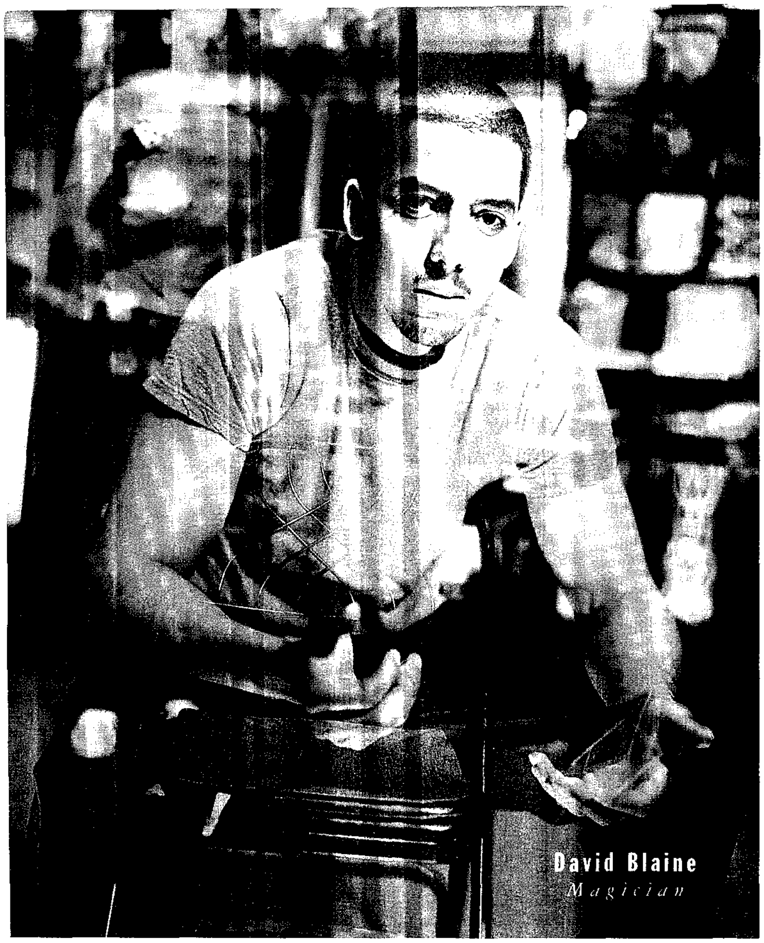
PARK SLOPE STOOP SALES

GARY PANTER IS AN ARTIST, BUT HIS Williamsburg studio looks like a cavernous, dusty kiddie playhouse. Stuffed animals hang from a net fastened to the ceiling. Mexican-wrestler dolls, wooden airplanes, rubber skeletons, and plastic suction-cup spiders spill out of bags onto the floor. "Part of my work is reversion," explains Panter, 44, a painter, illustrator, and comic-book artist. "I've been collecting toys for twenty years. Most people grow out of it. I stayed interested in dinosaurs and spacemen and Disneyland and crap."

His preoccupations have clearly paid off. Panter's fiercely idiosyncratic style—an exhilarating whirl of Godzilla movies, fifties stag magazines, Japanese comic books, Mexican murals, and Jack Kirby's *Fantastic Four*—has landed his illustrations in *The New Yorker, Rolling Stone,* and *The New York Times Magazine,* among other publications. This month, Matt Groening's Bongo comics begins quarterly publication of *Jimbo,* the scratchily drawn misadventures of Panter's hapless "Neanderthal everyman." As the head designer for *Pee-wee's Playhouse,* Panter created the show's sets and props and acted as the liaison between Pee-wee (a.k.a. Paul Reubens) and 40 toy companies. But Panter's favorite toys are those he finds at the stoop sales in his own neighborhood, Brooklyn's Park Slope. "You can find all this unbelievable stuff that you can't believe people actually made," he says. "It's amazing that it was ever put into production."

And so on a summer Saturday, Panter often piles into the car with his daughter, Olive (age "four and five quarters"), and trolls for keepers among other people's cast-off playthings, the quirkier and more primitive the better. There's no way to predict which streets will yield the choicest bounty—but a good tip is to hit all the streets in Park Slope as they run downhill from Prospect Park. Panter's wife, graphic designer Helene Silverman, offers this valuable stoop-sale-shopper's tip: "If you buy used toys, put them through the dishwasher." Today, Olive finds a dollhouse that folds shut like a briefcase and a pocket-size plastic Magic Slate from McDonald's. Her father selects an illustrated history of the peoples of Kenya, a book of Bible stories, and a set of Tinkertoys. No problem finding Panter's car—it's the one with the secular dashboard shrine: a plastic Easter bunny surrounded by plastic flowers. Driving around as he scours the neighborhood for more loot, Panter recalls, "The best thing I ever got at a stoop sale was a big toy submarine from the fifties for $5 and——" Just then, going through an intersection, he spots another jackpot: tables full of toys and books filling the sidewalk, a cornucopia of arti-

PHOTOGRAPH BY FRANK VERONSKY
FOR *NEW YORK*

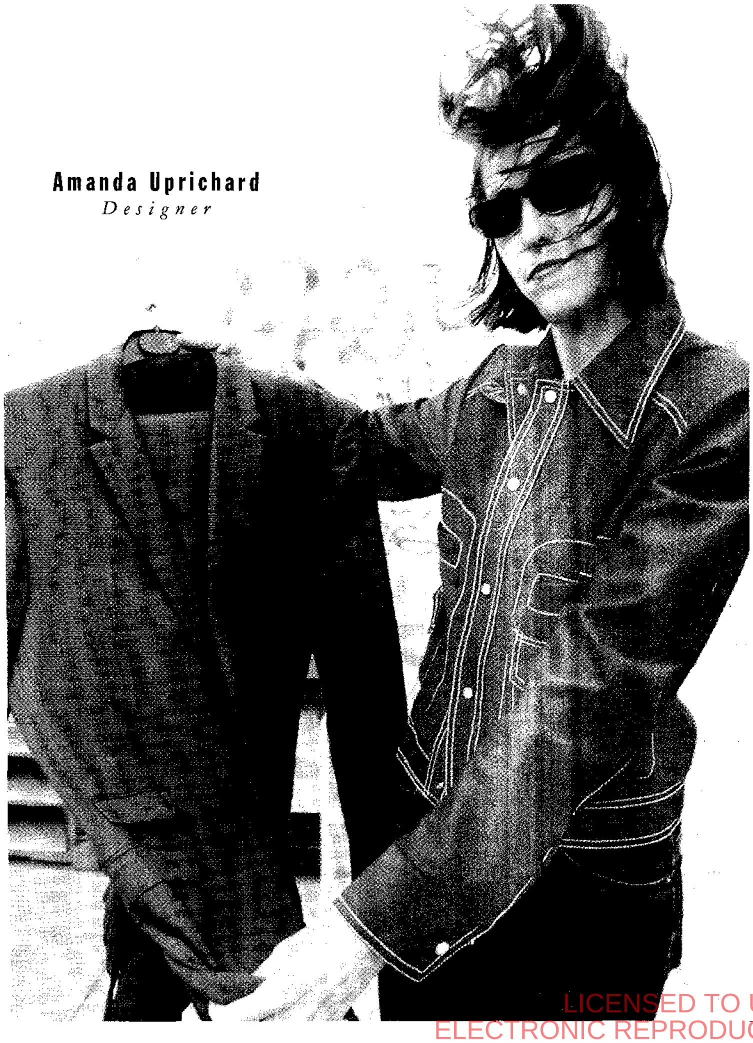


David Blaine
Magician

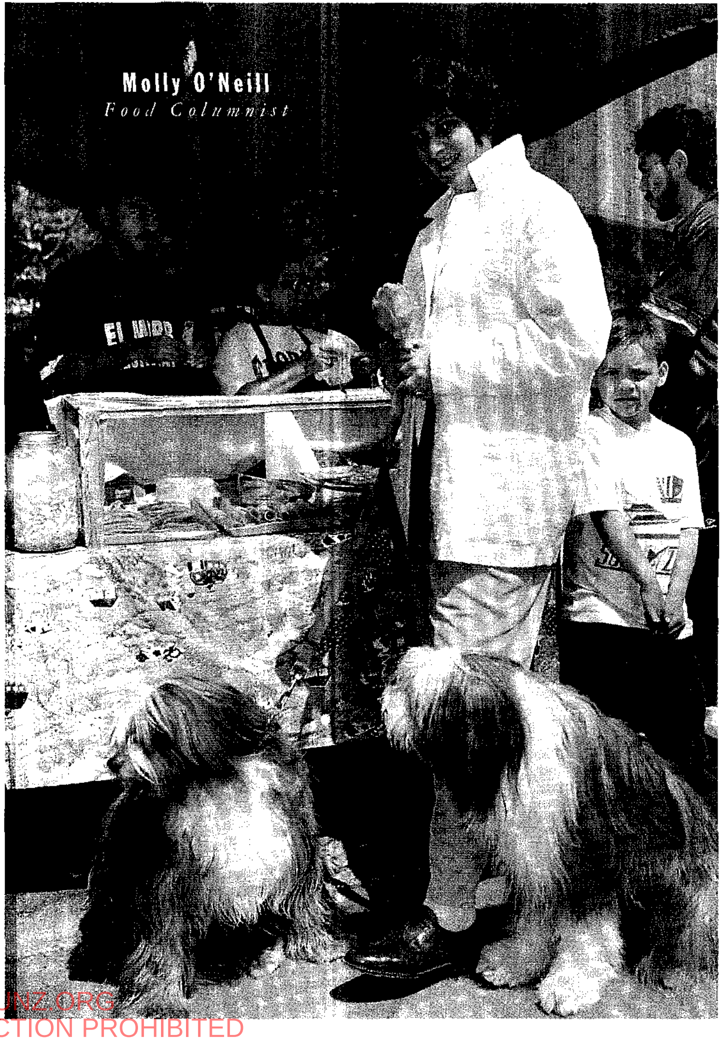
Jane Stubbs
Gallery Owner

SALE
SALE
$26

"It just looks like a little ol' bit of nothing," says Stubbs of her favorite India



Amanda Uprichard
Designer



Molly O'Neill
Food Columnist

facts and inspiration. "Sorry," he says "I forgot what we were talking about when I saw all that plastic." SARAH FERGUSON

CARDAMOM IN QUEENS

"Anytime I'm behind the wheel, it's an adventure. I can get lost anywhere," says Jane Stubbs, owner of Stubbs Books and Prints, on East 70th Street, her ten-year-old business that's part gallery, part salon. Stubbs's openings draw a famously mixed crowd of literati and glitterati. "There aren't too many 70th Street openings that get Joey Arias to come," she says of a recent opening for the fashion illustrator Ruben Toledo at which the noted downtown drag diva made an appearance.

Usually when she's behind the wheel of her blue station wagon, it's on one of her many runs for rare old volumes like Cecil Beaton's *New York* and *Society Small Talk or What to Say and When to Say It,* by "A Member of the Aristocracy." Today, though, she's on a different sort of mission—just a straight shot across the 59th Street Bridge, east on Northern Boulevard past the gargantuan car dealerships, all the sign companies, and the old Ronzoni spaghetti factory, and then south on 73rd Street to the heart of the Jackson Heights Indian community. "There's another Indian district, in New Jersey," she says in her energetic Mississippi twang, "but it has more of a spread-out shopping-mall feel. This"—she's referring to the 74th Street–37th Avenue axis—"is a true urban walking area."

Today, Stubbs is in the market for silk—specifically a plain lavender piece that she says will make a delightful table decoration for a dinner party she's planning. The air along this bustling thoroughfare of grocers, fabric and jewelry stores, and restaurants is thick with cardamom and incense; men on the street hawk boxes of mangoes as women in saris and chadors stroll by.

First stop is the Taj Sari Palace, about halfway down 74th Street between 37th and 36th Avenues. Stubbs examines bolt after bolt of fabric—but amid the well-priced iridescent gossamer silks, chiffon-weight embroidered cottons, and plain China silk, nothing seems quite right.

After checking out a few more of the dozen or so fabric shops on the block, Stubbs ducks into Delhi Palace across the street, where she buys what can best be described as Pakistani party mix, a crunchy, spicy confection she likes to keep on hand for gallery openings. Walking back toward 37th Avenue, we pass the Jackson Diner, a nondescript place on the corner. There are restaurants up and down the block advertising fifteen-course lunches ($4.95) and dinners ($6.95), but this is Stubbs's favorite Indian buffet. "It just looks like a little ol' bit of nothing," she says, "but you just get so much of the most glorious food."

Our final stop is Sharda's Royal Grocery, on 37th Avenue, a sprawling emporium of fresh produce that sells everything from okra and spinach to vicious-looking bright-green chilies, beans, nuts, grains, frozen seafood, beverages, condiments, and "Bali-wood" videos and soundtracks. Stubbs spends a few minutes at the back watching an Indian musical playing on the television. "One time, I just stood here watching for hours," she says, smiling. "They just make me so happy." DIANE CARDWELL

iner, "but you just get so much of the most glorious food."

SOUTH BRONX COUTURE

Not far from the Willis Avenue Bridge in the South Bronx, painted on the side of a building, there's a larger-than-life woman floating seductively in an even bigger martini glass. "You bear left there, at the Golden Lady," instructs fashion designer Amanda Uprichard, who knows her way around Bronx thrift stores the way debutantes know designer boutiques on Madison Avenue. It's eight o'clock on an overcast Saturday morning, and Uprichard is gearing up for a day of serious shopping. The former singer-guitarist for the Shams, an East Village girl folk-rock trio that recently disbanded, Uprichard launched her own clothing label, Living Doll, in 1987. Now her moderately priced collection of crocodile-vinyl pants, sexy nylon tops, and other "little, tight, and cute" styles for club kids and indie-rocker chicks is sold at Bloomingdale's, Patricia Field, and TG170. Since the beginning, the thirtyish Uprichard's thrift-store pilgrimages have played an important role in her designs, often inspiring a future collection. "On a typical day, I'll hit ten stores," she says. "I'll just double-park and do a quick ten-minute scan at each place. It all depends on how much money I have to spend."

First up: H&K Furniture Exchange, at 1015 Tiffany Street, between Westchester Avenue and East 165th Street. At H&K, fur coats, croquet sets, kitchen stools, and Electrolux vacuum cleaners jostle for space with armoires, desks, and dining-room sets, all priced to move. "We don't get the yuppie crowd in here," manager Len Sussman says, "the ones who are used to paying inflated prices." Uprichard spots a teal plaid men's suit of tropical-weight wool—not bad for $20.

Back in the car, Uprichard heads past the live-poultry stores, the charred remains of the Happy Land Social Club, and the Home Boy 2000 jewelry store to American Antiques and Furniture, at 430 East 188th Street. Saturdays are a madhouse here; shoppers gather on the sidewalk to get first crack at the boxes of merchandise that are hauled out from the back of the store. "Try to open a box in front of 50 women," says American Antiques driver Ray Enriquez, shaking his head. "They'll kill you for it." The mood is only slightly more subdued at the Tremont Salvation Army, at Park Avenue and East 175th Street. Uprichard makes a beeline for the men's-suit racks; a row of garish sport jackets that cry out *racetrack* meets with her approval, but she settles instead on a squirrel-print orange polyester men's shirt ($1.99), a white oxford-cloth shirt ($3.99), and a red cotton women's jacket with a rounded collar ($4.99) that seems destined to reappear in a future Living Doll collection. To get to the stores mentioned above, take a right off the Willis Avenue Bridge and do indeed take a left at the Golden Lady strip club. Then take the next hard right off Leggett, then left on Longwood. Take a hard right under the el at Westchester Avenue, then start looking for stores at Tiffany Street. S.F.

THE MERLIN OF CAFE TABAC

Near the congested Dean & DeLuca coffee bar and across from Botero's curious many-breasted bronze woman on Prince Street is Whole Foods Market in SoHo, outside of which sits the downtown boy of the moment, magician David Blaine. When he's not, say, getting in shape at the SoHo Gym for future death-defying acts, taking meetings with MTV or MCA, or schmoozing at Bowery Bar with his model and celebrity friends, this is one of his favorite places to hang out. "It's cool," he says. "You can get a meal for about $5, and then just sit outside."

Today, he's eating a lunch of organic greens with balsamic dressing, brown rice, beans, and some natural potion recommended by a model friend he just ran into five minutes ago. "It gets you high like you smoked a joint," she had said, "but not as fuzzy." From the look of things, the elixir—which smells more like iced tea and vinegar than like anything mystical—isn't having much of an effect, but Blaine, 22, seems happy anyway. "So many people get spun into the web of nightclubs," says a man who spends more time in clubs than most, "but there are so many other things to do."

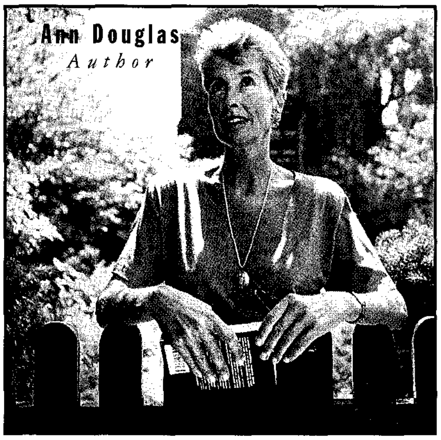
Nutritional requirements met, Blaine starts the trek up Broadway to a favorite magic store on 25th Street. "Most people think of magicians as being goofy," he says, "because their only experience with them was some clown in a big suit who annoyed the shit out of them. But that's not the sort of thing I do." Which is true: Magic is, traditionally, inherently dorky, and Blaine has turned it into something approaching cool. Which, ducking into Coffee Shop on Union Square for a quick break from the heat, Blaine demonstrates

Photographs: clockwise from top left, Rafael Fuchs (3); Frank Veronsky.

with great deadpan-hipster élan.

Even though Coffee Shop no longer draws the truly fabulous, it's still not a totally uncool place to drop in during the day. A few hungover beautiful people are fighting fire with fire at the bar while Veronica Webb sits alone at a corner booth talking on a cellular phone. Blaine performs several tricks—biting a quarter in half and then blowing on it to make it whole, making a card appear where it couldn't possibly be, transferring cigarette ashes from his closed fist to his companion's—each effect more astonishingly spooky than the last.

Next stop: the magic shop, Tannen's Magic Company, an unassuming second-floor store. Blaine has come looking for a book; though the shop carries several manuals on the art of sleight-of-hand, it doesn't have the one he wants, so he settles for a deck of cards. On the way out, he notices a small placard next to a handwritten ad for four young trained doves that lists a magician meeting place at Reuben's Deli at Madison and 38th. "I used to go there all the time, but I don't anymore," Blaine says. "It's just a regular deli that is closed in the back to everybody but magicians on Saturdays. All these old guys sit there all afternoon doing tricks for each other."



It's early evening now, and Blaine is at Cafe Tabac, suspending a crumpled $5 bill between his palms. As he pulls his hands away, the bill continues to float. There's a mix of groovy dance music and rock playing; at a table in the back sits Blaine's ICM agent, Jon Podell, with his significantly younger girlfriend, Misty Hall (cousin to Jerry). Blaine's black-leather-jeaned, long-haired roommate Ian Kessner, Tabac owner Roy Libenthal, and a couple of models round out the group. Up at the bar, Blaine casually pushes a lit cigarette though a quarter and then pulls it back. There's nothing hokey or David Copperfield about all this; Blaine's magic is psychological and intimate. "You can tell a lot about a person by the way they react when the magic happens," he says. "It strips away all the pretensions and makes people vulnerable and more open to the moment. And that's what life should be anyway." D.C.

SOCCER AND CILANTRO IN RED HOOK

THERE ARE SECTIONS OF RED Hook—the poor part of South Brooklyn cut off from the borough's genteel brownstone corridor by the Brooklyn-Queens Expressway—that are very quiet. Deserted, even. These are not the parts frequented by Molly O'Neill. As the food columnist for *The New York Times Magazine,* O'Neill has sampled her share of local cuisine. But on sunny Saturday afternoons, O'Neill heads for Red Hook Park, where competing boom boxes blast Selena and Jose Jose and the air is filled with the smells of cornmeal, cilantro, guacamole, salsa, and meat sizzling on the grill. Here, while Central and South American soccer teams do battle on the field, families from El Salvador, Honduras, Mexico, Guatemala, Colombia, and Ecuador prepare and sell delicious, inexpensive food on the sidelines. "It's like going to another country," O'Neill says, happily digging into a tamale. "I can watch sports and eat wonderful food. My two dogs can run around. There's great music. Everybody's happy."

The field, bounded by Bay, Court, Clinton, and Halleck Streets (Court runs south from Brooklyn Heights), hosts about 100 teams. Kids play on Saturday mornings while the food vendors are setting up their stands. In the shade of the oak trees along Bay Street, they stoke their barbecue grills and rig up trash cans into woodstoves, balancing big oil-filled cooking pots on top for frying. An old woman standing on a box grills Salvadoran pupusas: fistfuls of cornmeal dough filled with fried pork and cheese, then flattened into patties, grilled, and served with peppery marinated cabbage. Mexican tacos are piled high with tender beef, chopped tomatoes, cilantro, and salsa. Elote, roasted corn on the cob, is served impaled on a stick and seasoned with mayonnaise, cheese, and red pepper. As the afternoon wears on, lines form for chicharrones, taquitos, and empanadas. A little kid, his lips dyed blue from his Sno-Cone, climbs on a fence. Two girls, wearing one roller skate each, wobble after O'Neill's bearded collies, Betty Lou and Herschel.

Though families have been gathering here for years, none of the food vendors has a permit. On a recent Saturday, some of them reported that park rangers had paid them an early-morning visit and threatened to confiscate all their food. "The food sellers want to become legal, but nobody will give them a permit," says Hugo Calderon, president of the Guatemalan Soccer League. "Those people are just trying to make a living," adds Carlos Martinez, head of the American League. "They're not selling drugs. They're selling good food." Will this be the final season for the informal Red Hook food festival? Let's hope not. But in her new book, *A Well-Seasoned Appetite* (Viking), in which O'Neill celebrates the

Photograph by Frank Veronsky

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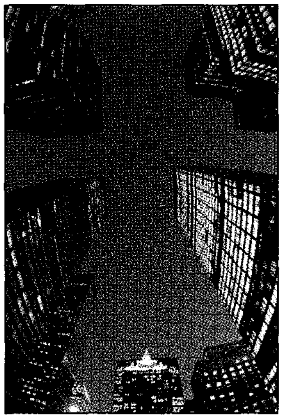

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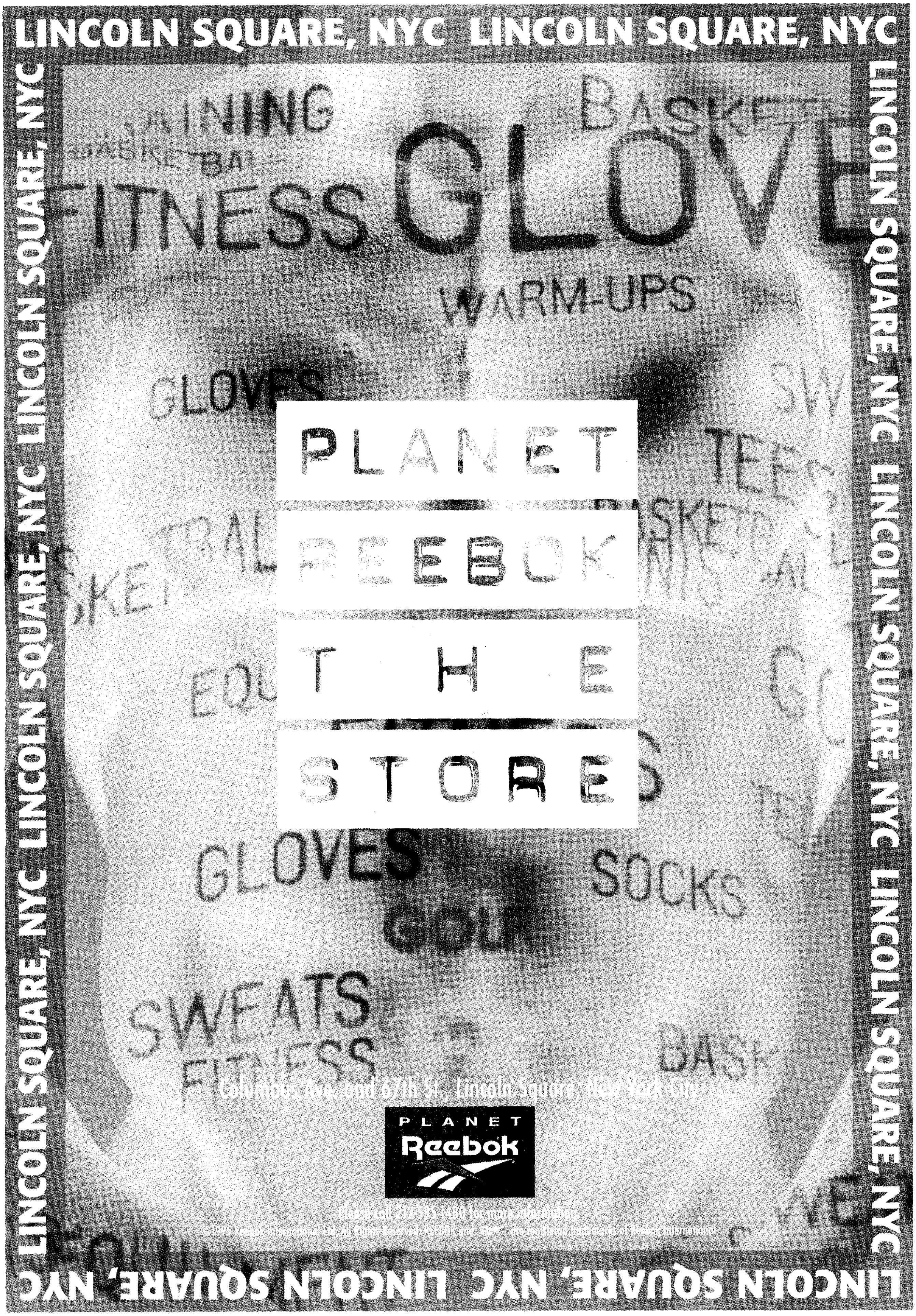
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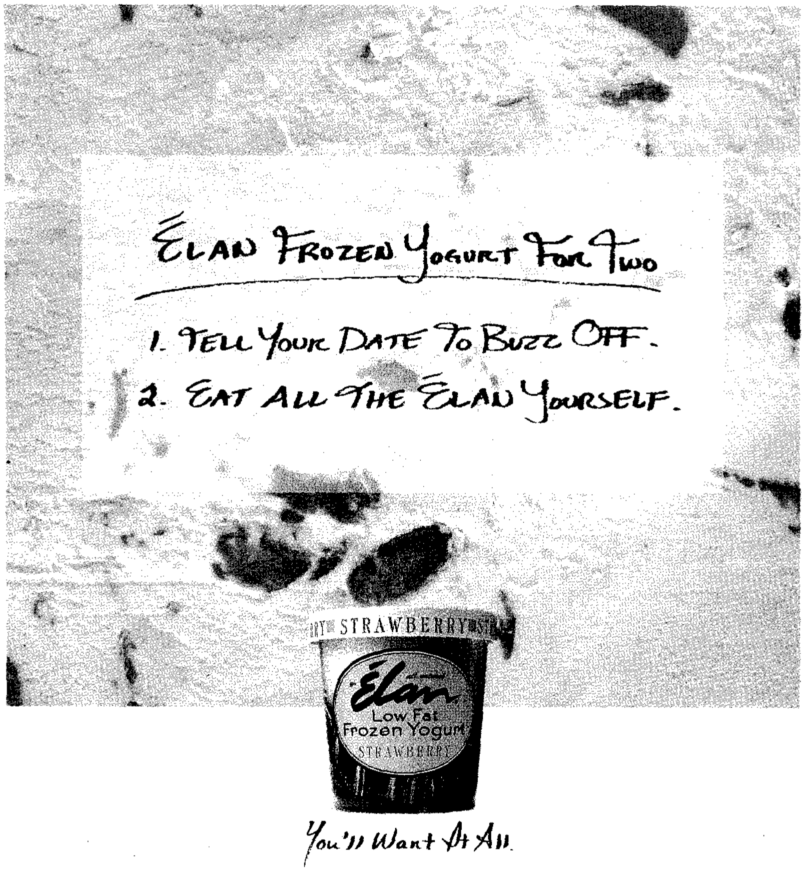
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joys of cooking with the seasons and eating foods at their peak, the message is simple: Get it while you can. S.F.

SOUL SALVATION UPTOWN

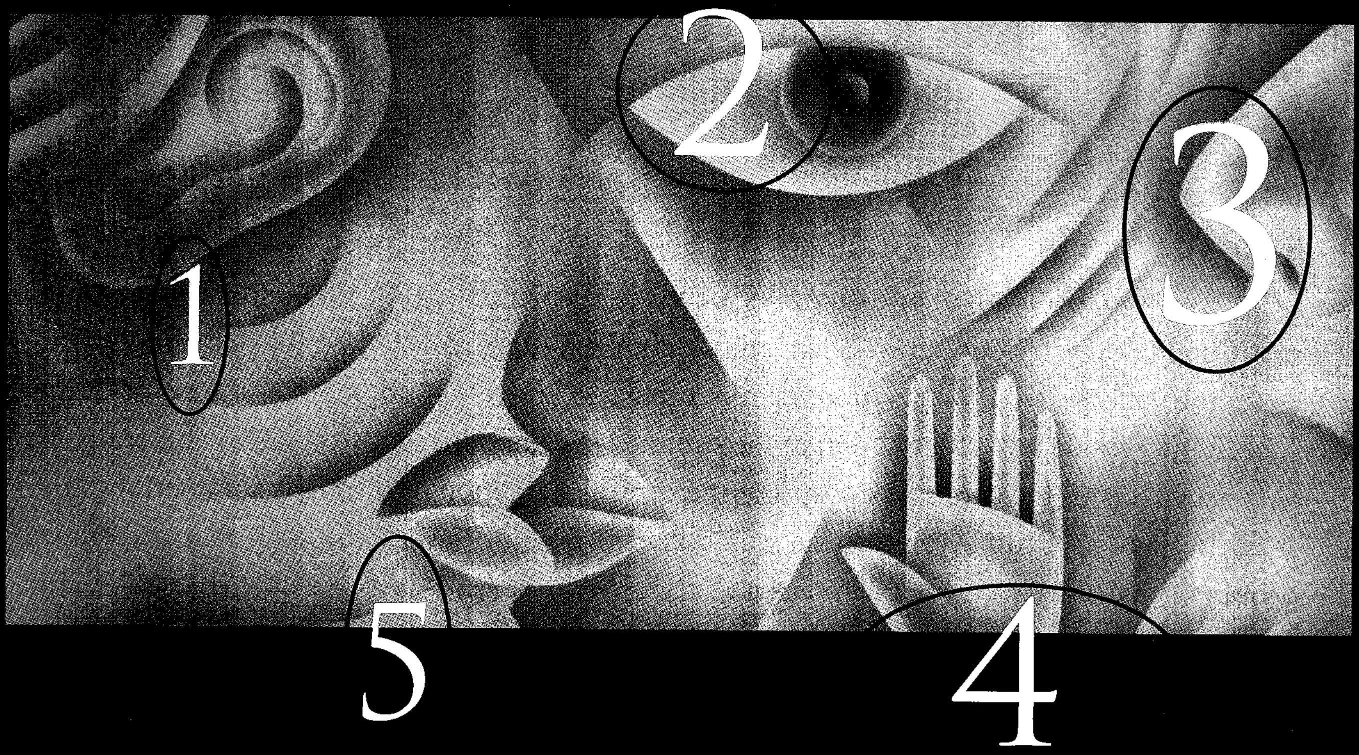
It's about 11 A.M., and even though it's a perfect day to be outdoors, professor Ann Douglas can't help being a little disappointed. "I was just here last weekend," she says, "and the peacocks were spreading their feathers and strutting around as proud as, well, peacocks." The two birds belonging to this sanctuary may be out of sight at the moment, but they're not far away—their occasional screeching is just about the only interruption to the monastic silence of the biblical garden tucked behind the southern edge of the Cathedral Church of St. John the Divine, off Amsterdam Avenue and 111th Street. "When I moved to New York 21 years ago," Douglas says, "a friend said to me, 'If you want a mad social life, then New York's your place. If you want to live the life of a recluse, then New York's your place, too.' This is the side of New York you can live in and be a recluse."

Douglas, 53, who wrote *Terrible Honesty: Mongrel Manhattan in the 1920s* (Farrar, Straus and Giroux)—which energetically traces the emergence of the city as the cultural capital of the world—has a taste for anodyne urban spaces. A professor of American studies at Columbia, she lives near a stretch of Riverside Drive that, with its cobblestoned paths and ancient arching trees, looks like Paris. "Or," she corrects herself, "I should say, Paris resembles *it*."

Leaving the cathedral to escape the onslaught of the lunch crowd, Douglas crosses Amsterdam Avenue and passes two institutions, V&T Pizza ("It's one of my favorites," she says. "It's a fairly heavy crust, but it has the greatest toppings") and the Hungarian Pastry Shop ("It used to be a great hangout in the seventies for campus lefties," she says. "It's still great, though I don't know how many lefties there are left"). Forty minutes and a No. 2–train ride later, we arrive at the Community Bookstore, at Seventh Avenue and Garfield Street in Park Slope.

The bookstore has been here for 24 years, and despite a recent renovation, it hasn't lost its homey feel, with red carpeting and green-glass-and-brass lamps. The store also functions as a hub for the neighborhood's growing literary population. As owner Susan Scioli puts it, "It used to be more lefty. Now it's just intellectual in a different way." There are readings by authors ranging from David Sedaris to Phillip Lopate to New York *Times* gardening columnist Anne Raver, who should draw quite a crowd here. "People here have a different relationship to home," Douglas says of the urban suburbanites who've flocked to the neighborhood, seed catalogues at the ready. "Clearly, this is not Manhattan. This could be a street of the town I grew up in." D.C.

WHAT YOUR OTHER FIVE SENSES HAVE BEEN WAITING FOR.



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How, in its ubiquity, the big pop hit is kind of a sharing thing

that summer song

By Mim Udovitch

LIFE, AS MADONNA HAS REMARKED, IS A MYSTERY. INDEED, IN JUNE 1989, SHE REMARKED UPon life's mysterious nature again and again, from the highways and the hedgerows, from the valleys to the forests (and the mountains up above!). And, more to the point for habitual residents of Manhattan in the summer, she announced it from the really, really big speakers of the cars that constitute the central attraction of the city's summerlong traffic jam on Sixth Avenue. This was because "Like a Prayer," the song that occasioned Madonna's remarking upon the unfathomable aspects of mortal existence, was itself one of life's mysteries: a summer song. In fact, if it hadn't happened to be on a summer album and hadn't had to yield to "Express Yourself" and "Cherish," it would have been so perfectly suited to the requirements of summer songdom that in a drier year, she might well have gone on remarking upon the imponderable puzzles of our tenure here on earth until, love Madonna as we might, the merest hint of another round of her beat-marked philosophizing would be enough to make us run mad.

That the summer song induces thoughts of tearing your hair out with helpless irritation is only one of the things that make it a distinctly urban pleasure. The traffic conditions and high concentration of cars with really, really big speakers may have something to do with it, too. Hell, as Jean-Paul Sartre has remarked, is other people, though it is worth noting that he was probably surrounded by French people when he remarked it.

In any event, the requirements for a summer song are simple and few. There can be more than one summer song per summer, but the true giants of the genre sweep all before them with their wicked-awesome mad awesomeness to stand alone (e.g., Naughty by Nature's "O.P.P."). They can be ballads (Sting's "Every Breath You Take"), or they can be rockers (Fine Young Cannibals' "She Drives Me Crazy"); they can be insignificant pop confections (Regina's "Baby Love"), or they can be high-water marks of mass-cultural achievement (Prince's "When Doves Cry"). But there are really only three unbendable requirements:

1. They must be released in the summer. For example, Salt-N-Pepa had a summer song with "Push It" in every regard other than its unfortunately being a hit in the winter. The Beastie Boys ditto with "(You Gotta) Fight for Your Right (to Party!)," which also had too much punctuation in its title.

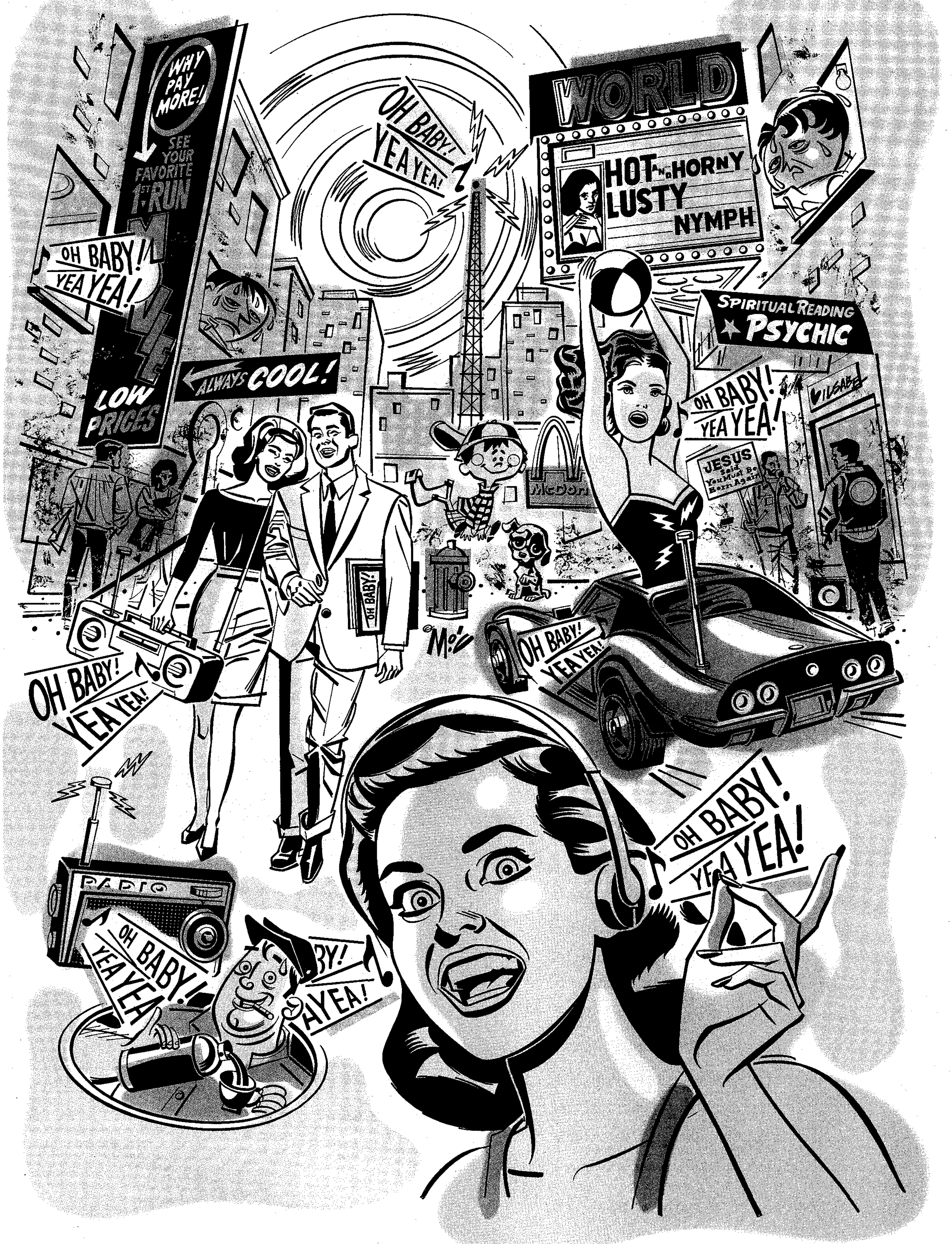
2. As with article ideas said to be likely to find favor with Tina Brown, the summer song must be a fully realized work but one that is still easily summarizable at the length of a T-shirt slogan. Thus the Knack's "My Sharona," a monster summer smash, poses no puzzler more complex than "When you gonna give me some time, Sharona?" and, lest the brainwork required to get with this question overtax the listener, also provides frequent mental rest stops by asserting that she is "my, my, my, my *whoo!*" Elastica's seductively opaque "Connection," though substantially the exact same tune, is an allusive, elliptical meditation on the rules of attraction, and so has very little potential. And Janet Malcolm's Sylvia Plath piece made every one of its 30,000 or so words count in the service of the idea WRITERS ARE SCUM.

3. It enters your mind and stays there, forever. Then at around the same time that the back of your neck ceases to feel dirty and gritty, it goes away. When you hear it again, years later, and you will, while shopping at Wings for the kind of leggings you had before but they stopped making, you will not remark, as Shakespeare once did, "Not marble, nor the gilded monuments of princes, shall outlive this powerful rhyme." You will remark, "That's the song I heard all summer, often so loudly that it was impossible to believe it wasn't coming from someplace in my own apartment, that year I was dating [YOUR EX-BOYFRIEND'S NAME HERE] and we went down the shore and it rained. How tired it sounds to me now."

Like all other urban pleasures that lead to thoughts of homicide, the summer song is fundamentally a socialist kind of a thing. We all get an equal share, regardless of our class or station in life or even our own volition. Nevertheless, summer songs seek heat with typical single-minded capitalist literalness: There are 22 song titles the first word of which is *summer* in the Billboard book of top 40 hits, some of which (D.J. Jazzy Jeff & the Fresh Prince's "Summertime," Percy Faith's "Summer Place [Theme From A]") were actually summer songs. Under *winter*, on the other hand, you will find only Engelbert Humperdinck's "Winter World of Love," all by itself, shivering and probably trying to sell the matches that are its only source of warmth.

Of course, a summer song has no more need to be calculatedly commercial than a car alarm does; its truest flower grows out of what we have instead of nature: street culture. Hits like "O.P.P." or Onyx's "Slam" are made to take a heterogeneous assemblage of hot, sweaty bodies—whether on the street, the dance floor, or in the park beneath your bedroom window—and turn them into a briefly homogeneous hot, sweaty unit. Life is a one-world mixed bag when you summer where you winter. So let our voices be raised in unison: Summer is icumen in, loudly sing "Whoot, there it is." Or if you prefer, "One, two," as Joey Ramone has remarked at the beginning of "Rockaway Beach," "three, four."

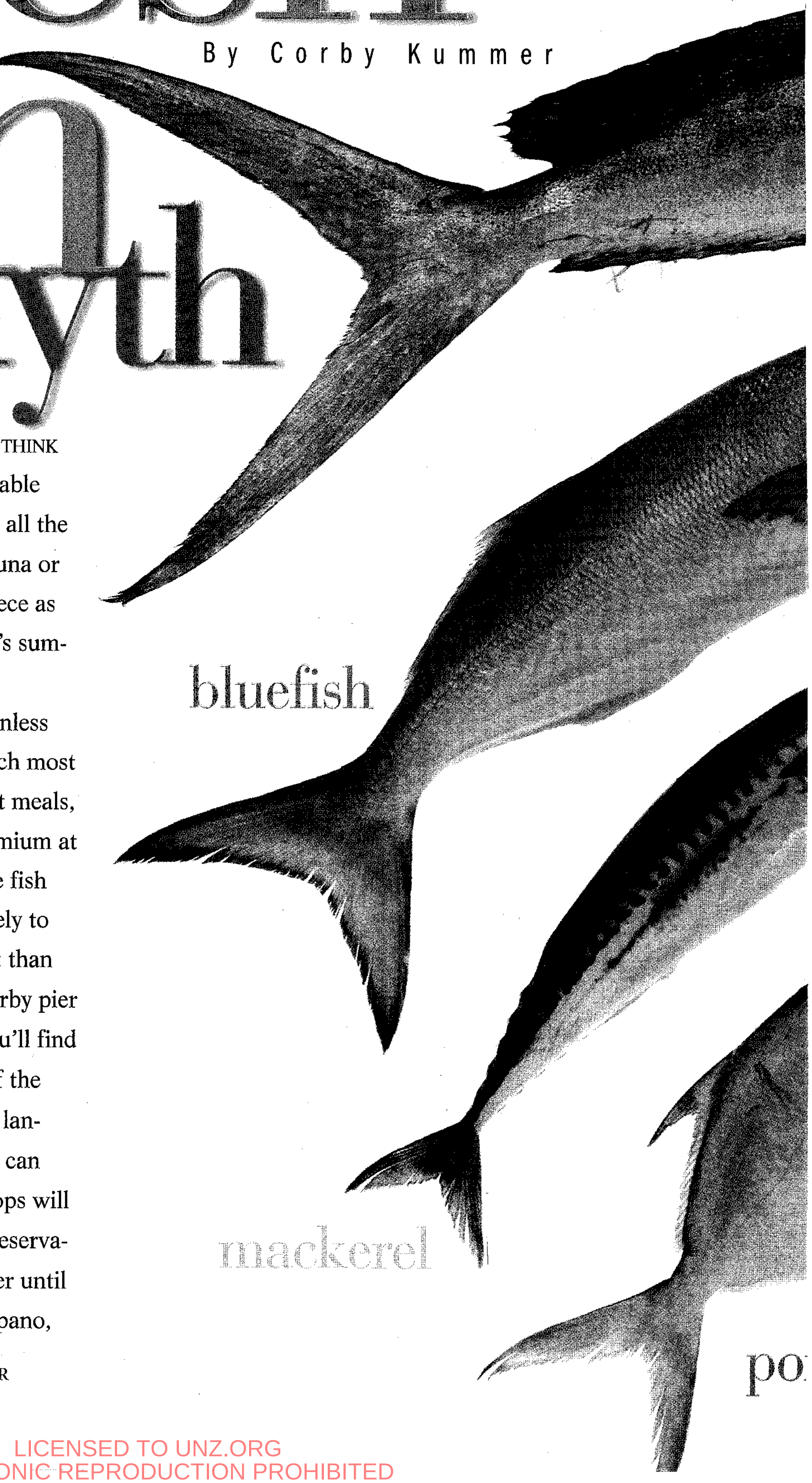
ILLLUSTRATION BY MITCH O'CONNELL FOR *NEW YORK*


WHY PAY MORE!
SEE YOUR FAVORITE 1st RUN
LOW PRICES
OH BABY! YEA YEA!
ALWAYS COOL!
WORLD
HOT and HORNY LUSTY NYMPH
SPIRITUAL READING PSYCHIC
JESUS Said You Must Be Born Again
OH BABY! YEA YEA!
OH BABY! YEA YEA!
OH BABY!
OH BABY! YEA YEA!
OH BABY! YEA YEA!
RADIO
OH BABY! YEA YEA
BY! YEA!
OH BABY! YEA YEA!

the fresh fish myth

Finding the best seafood is mo

By Corby Kummer

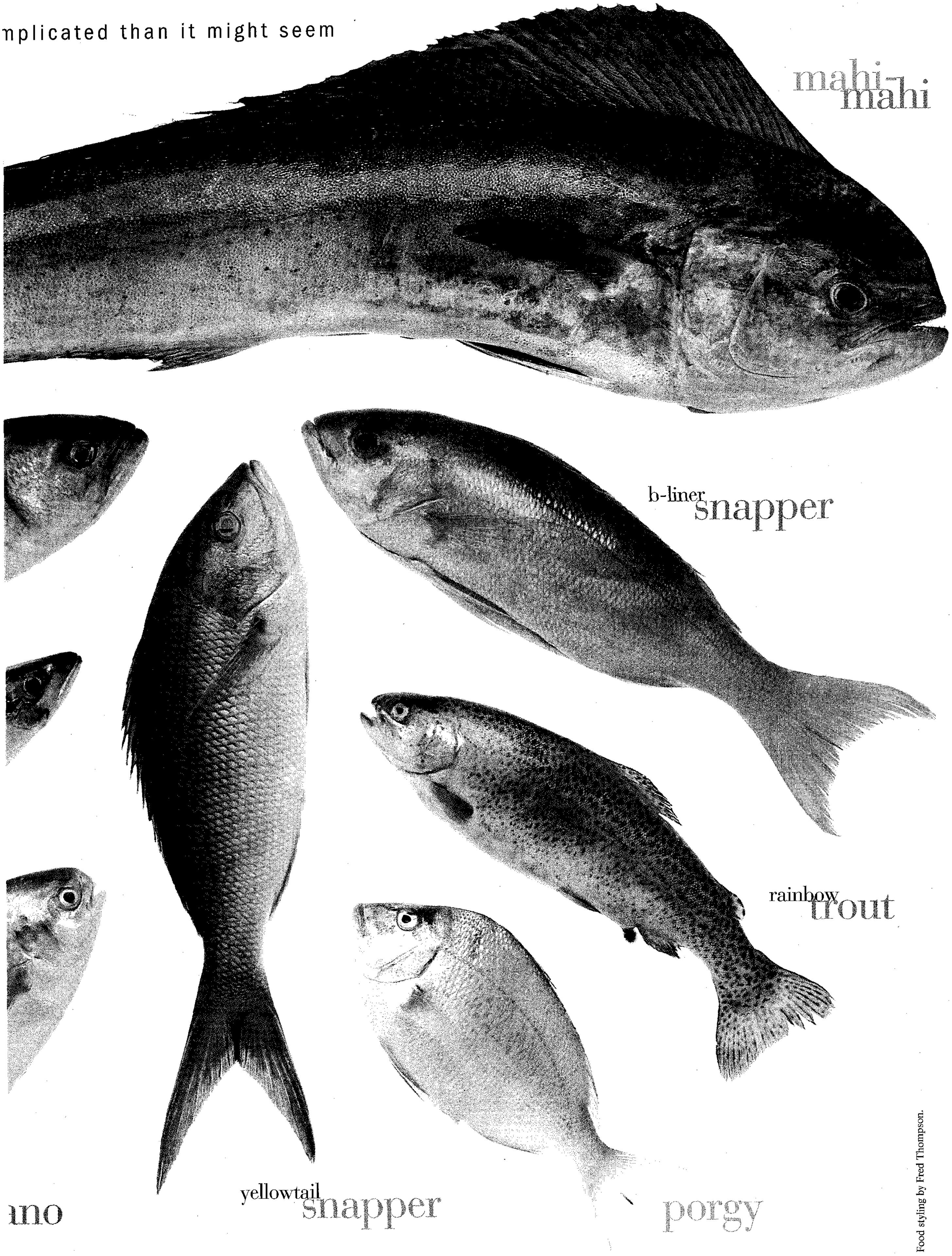


YOU THINK SUMMER WEEKEND, YOU THINK grilled fish. It's one of those inevitable rules, like fighting over who made all the calls to Seattle. Who cares if the tuna or swordfish steaks cost as much apiece as an entrée at Restaurant Daniel? It's summer. They're fresh off the dock.

The less romantic truth is that unless you like mackerel or bluefish, which most people find too strong for frequent meals, the fish for which you'll pay a premium at that pungently authentic waterside fish shop in, say, Montauk, is more likely to come from the Fulton Fish Market than from a boat that pulled in to a nearby pier at dawn. Every piece of salmon you'll find has been raised on a farm. Most of the shrimp isn't fresh; in the insidious language of the fish business, "fancy" can mean previously frozen. The scallops will have been dipped in a chemical preservative that makes them drink in water until they're bloated and tasteless. Pompano,

PHOTOGRAPH BY DAVIES & STARR
FOR *NEW YORK*

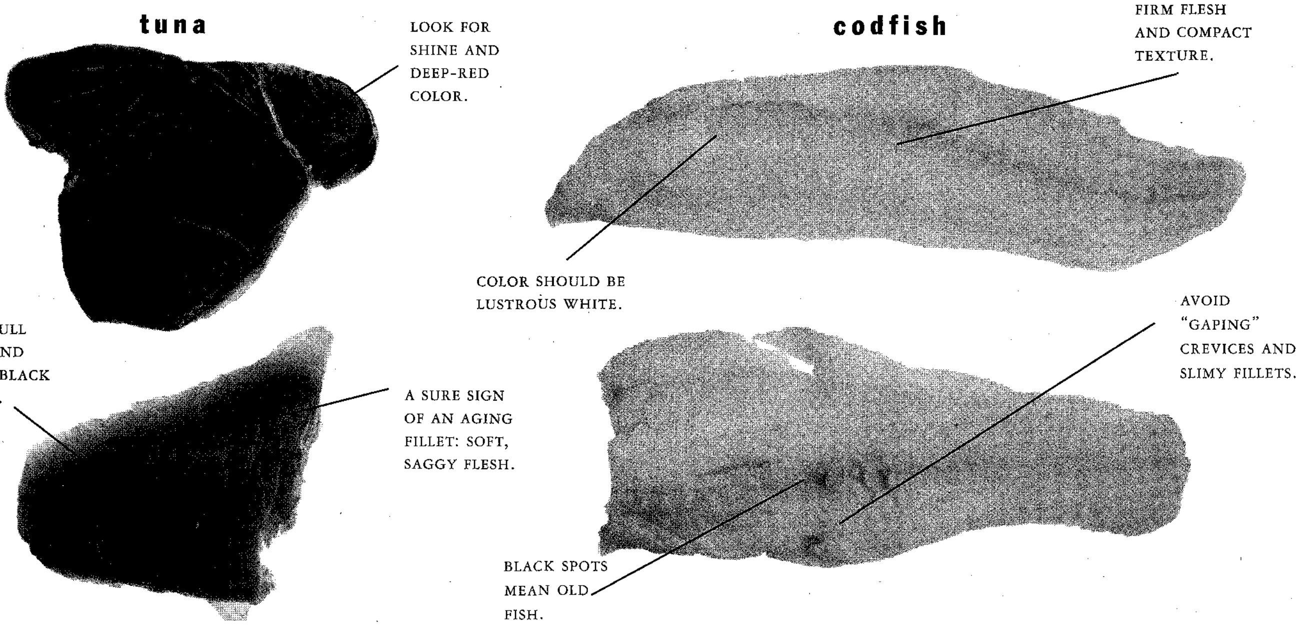
nplicated than it might seem


mahi-mahi
b-liner snapper
rainbow trout
ıno
yellowtail snapper
porgy

Food styling by Fred Thompson.

good fish, bad fish

how to tell the difference



LOOK FOR SHINE AND DEEP-RED COLOR.

AVOID DULL COLOR AND BROWN-BLACK PATCHES.

A SURE SIGN OF AN AGING FILLET: SOFT, SAGGY FLESH.

LOOK FOR FIRM FLESH AND COMPACT TEXTURE.

COLOR SHOULD BE LUSTROUS WHITE.

AVOID "GAPING" CREVICES AND SLIMY FILLETS.

BLACK SPOTS MEAN OLD FISH.

red snapper, grouper: None of it is local, going even by the generous New York definition of "local" as anything caught between the Carolinas and Maine. Unless your market has its own contract with a fishing boat—something that is very unlikely—you can get the seaside fish as fresh or fresher in a city shop, and usually cheaper.

This doesn't mean that you should pack fish in the car or bring it on the Jitney. Unless you have a traveling icemaker, transporting fish much farther than a mile (which on a Saturday afternoon in Sagaponack can be an especially long trip) is not a good idea. You should buy fish as close to where you're going to eat it as possible, and learn how to be picky.

I recently spent a night and a morning at the Fulton Fish Market, where I saw firsthand why every fish maven's first words when asked advice on buying fish are "Find a good fishmonger." There are a lot more bad fish than good fish, and even the good fish can be compromised if they aren't treated right. But flabby farmed salmon and tasteless tilapia aside, fish is the last great wild food sold on a vast commercial scale—your chance, via at least two middlemen, of course, to commune with the hunter-gatherers. On my long night's journey into sunrise over the Brooklyn Bridge, I picked up a number of ways to check out the quality of the goods you'll serve as local on hot summer nights.

"I LOVE THIS GUY," MARK BITTMAN, award-winning author of the recent *Fish,* a comprehensive guide and cookbook, says about William Bowers. "There's nothing he won't do for you." And most of the vendors at Fulton Fish Market will do a lot for Bowers: He buys for Jake's, the fish market at Broadway near 89th Street in which he is a partner, and for the two Dock's seafood restaurants, one next door to the shop and one on Third Avenue and 40th Street.

"They mark up the fish for me," Bowers, a man of medium height with the suggestion of a beer belly and a cheerful jauntiness, tells me when I meet him at Roy's Coffee Wagon in the Fulton Fish Market at 2:30 one morning, his usual starting time. He sips his first cup of coffee and

Where to Buy It

Fish caught in nearby waters may not have a better sense of style and a more cosmopolitan worldview, but they are fresher. Here are some of the best fishmongers in the area and the kinds of local fish they stock.

Citarella's—swordfish, tuna, striped bass, blackfish (2135 Broadway, at 75th Street; 874-0383).

Dean & DeLuca—swordfish, lemon sole, black mussels, soft-shell crabs (560 Broadway, at Prince Street; 431-1691).

Jake's Fish Market—sea bass, bluefish, striped bass, porgy, squid, blackfish, crabs; in June, look for sturgeon, mackerel, and weakfish (also called sea trout) (2425 Broadway, near 89th Street; 580-5253).

Vinegar Factory—bluefish, swordfish, tuna, striped bass, lobster, monkfish, weakfish, clams, mussels; July and August are good for stripers, and if all flows well on the Gulf Stream, looking for king mackerel and mahimahi (431 East 91st Street; 987-0885).

In the Hamptons

Bennett Seafood—bluefish, fluke, flounder, blackfish, weakfish (Parlato Place, Westhampton; 516-288-2573).

Cor-J Seafood—fluke, sea bass, porgy, bluefish, striped bass, mahimahi, and tuna in July and August (Lighthouse Road, Hampton Bays; 516-728-5186).

Multi Aquaculture Systems, a.k.a. The Fish Farm—fluke, tuna, swordfish, bluefish, Spanish mackerel, squid, butterfish, weakfish, striped bass, blackfish, lobster, porgy (Cranberry Hole Road, Amagansett; 516-267-3341).

Stuart's Fish Market—swordfish, tuna, blowfish, striped bass, weakfish (Oak Lane, Amagansett; 516-267-6700).

Seafood Shop—flounder, fluke, gray sole, bluefish, weakfish, striped bass, tuna, monkfish, blackfish, Spanish mackerel, butterfish, porgy, sea bass, mahimahi, lobster, oysters, clams, swordfish (Montauk Highway, Wainscott; 516-537-0633).

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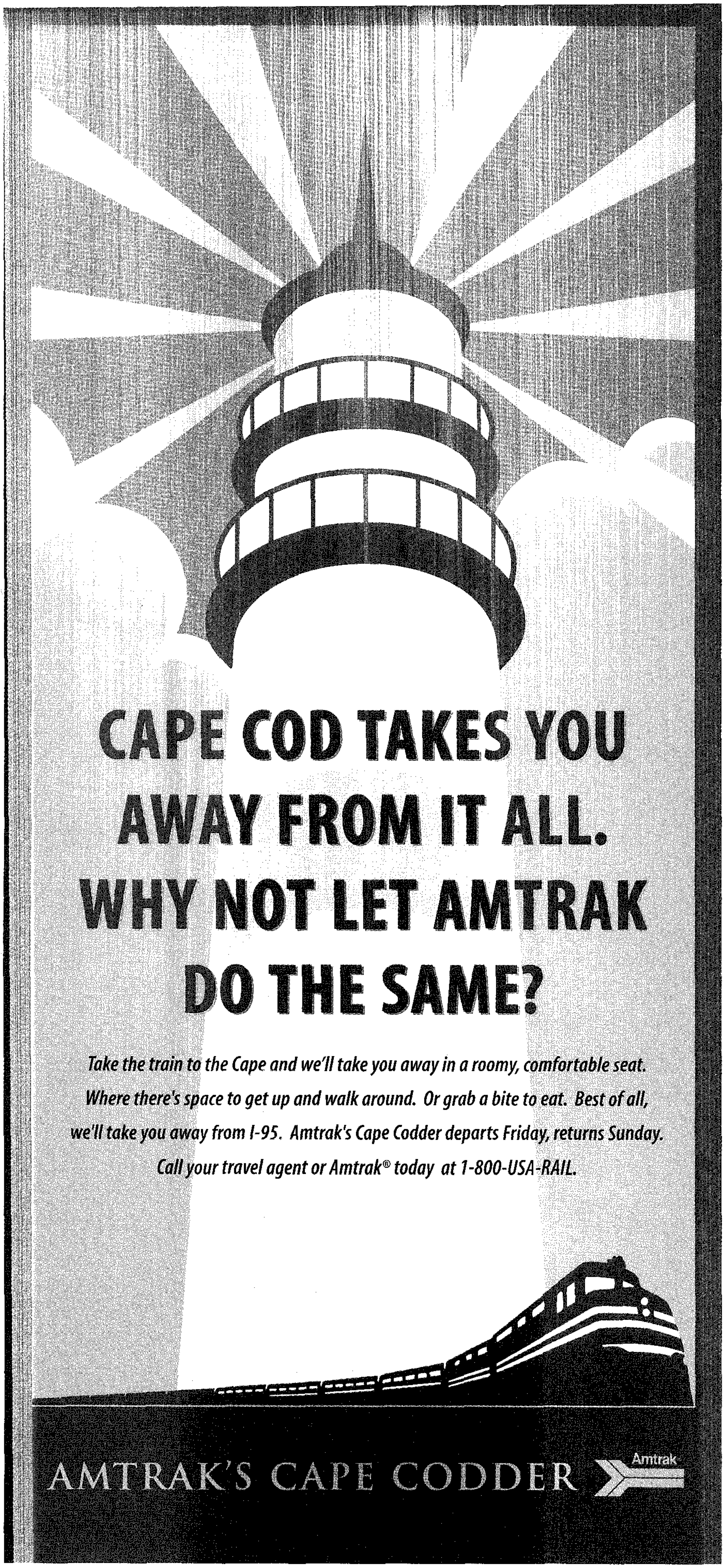
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lights his first cigarette: Caffeine and nicotine keep the market running. "If they find a sword or a tuna that's a real diamond, they won't let anyone else have it until I get here." "Mark up" means literally to write "Sold" on the silver-gray hide of the torpedo-shaped swordfish; "diamond" is Bowers's word for any fish he thinks is in superb shape. Naturally, Bowers didn't get this special treatment when he started out in the rough-and-tumble world of the fish market, which this spring is filled with police cars as part of an announced crackdown on corruption. Before he was a known customer, Bowers had to pay extra for diamonds.

Bowers is accompanied by Vilma Rivera, who works at Jake's and often buys fish with him. The two are dressed in T-shirts, baseball caps, and heavy boots—a necessity, considering that the floors and pavement of the market are frequently vamp-deep in brackish water and slime.

"You wouldn't believe the storage conditions here," Bowers says, and he isn't referring only to the aftermath of the recent fire (assumed to have been arson) that gutted part of the interior. For years, vendors have had to rely on ice to display the fish, refrigerated display cases being a luxury reserved for retail merchants.

The single most important thing a fish seller can do is keep fish iced at all times, from the minute it's caught until it is sold. The ice should be fresh, and there should be good drainage. Your role as customer is to ice the fish as soon as you get it home and keep it packed in ice (but not frozen) until you're ready to cook it, which preferably will be that night. The advice to ice and cook fast is one of those inconvenient rules you wish you could break but will cause later suffering if you do, like not writing thank-you notes. Once you've bought your fish, the handiest way to keep it in ice—especially in the summer, when you need all you've got for Tom Collinses—is to ask the market to wrap it in paper and pack it with ice in a thick plastic bag.

These rudimentary steps are skipped with alarming frequency, both in shops and at the Fulton market. Hods of swordfish are dumped on bare metal counters, their thick gray skin gone dull, like cloth duct tape. Peculiar-looking silver ribbon fish, looking like Oldenburg-designed fettuccine, swarm waterless in cardboard boxes on the ground. These are bought for the Asian trade and illustrate a pitfall (by no means inevitable) of traveling to Chinatown to get bargains. Bowers points apoplectically to buyers from Chinatown who arrive at the market rolling flimsy metal grocery-bag carts and simply stuff them with fish, un-iced and frequently unwrapped. "The police who

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SPECIAL ISSUE
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According to spring 1995 MRI, NEW YORK Magazine ranks number one for delivering the most affluent magazine audience, with a median household income of $71,213.

are supposed to be cracking down on corruption should be cracking down on them," he says.

Bowers first checks in with his swordfish-and-tuna man, Artie Natsis of Gotham Seafood. Natsis is a "purveyor," or middleman, who has exclusive contracts with two fishing boats; he was once a professional fisherman himself. Restaurants often buy from purveyors rather than from big fish wholesalers, partly for convenience and partly because purveyors, who take a markup, are more forgiving than are wholesalers of the typically late payments from restaurants. Chefs, in fact, are scarce at the market, because of the hours and because many of them don't know much about buying fish. One who does, Rick Moonen of Oceana on East 54th Street, joins us for a while to talk about what fish he likes; he has thoughtfully brought along his publicist.

As Bowers surveys the swordfish and tuna, he points to the glistening hide—shiny, like plastic duct tape—and the lustrous ivory of the swordfish flesh, comparing it with the flaccid, ashen-white flesh of other swords for sale here. Fillets should be shiny, the flesh compact and firm rather than separating, or "gaping," along crevices in the tissue. The color of swordfish flesh should be an almost glowing pearl white, not dingy beige; tuna should be a rich maroon, not a terra-cotta brown. Pleased with the ruby-colored side of tuna he has found, Bowers says, "Mark that baby up for Jake's; that's mine now."

The shine on other fish fillets can be augmented by chemical sprays or dips, unfortunately. You have to trust your shop, since there's no way you can tell. You can be almost certain, though, that scallops have been dipped into a phosphate, which acts not only as a preservative but adds at least 25 percent to their weight. This is all clearly marked on the labels of the metal containers down at Fulton, which look like paint cans. "Twenty-five percent water" and "tripolyphosphate" are listed with the ingredients, but you won't see that on a shop sign, since the law doesn't require that such information be made available on the retail market. Bowers buys only "dry" sea scallops, meaning that they haven't been dipped and there is no extra water. They look different: Dipped scallops appear varnished, with little pools of ooze beneath them. Dry scallops are matte by comparison, with no exuded liquid.

I pluck one of each out of the vats and eat them, to the surprise of Bowers and the vendor, who has just been expressing anger that shops aren't required to reveal added water weight. The two men exchange looks as I tell them how depressing the experience of eating the dipped scallop is. They have no problem with my verdict: The dipped scallop has no flavor at all, whereas the dry one has a sweet, briny taste and the slightly rubbery texture of good scallops. Little calico scallops, from southern waters, the so-called bay scallops you mostly get in supermarkets, have already been partially steamed to open them and, when you cook them, turn to rubber in no time. For the next few days, I understood the reasons for those quizzical looks. Of course, I might have listened when I asked Bowers why he didn't eat any of the oysters offered up for his approval. "If I did," he said at the time, "I'd walk around here with such a . . . stomachache." Raw bivalves are risky.

Bowers does trust his oyster dealer, though, to the extent that he never buys from anyone else. And I am very happy to taste a Pemaquid, from Maine, by far my favorite East Coast oyster: firm, with a hint of clam, and sweet where other northern Atlantic oysters are all salt. Bowers won't hesitate to sell Pemaquids for raw consumption, although to judge them he holds them right up to his mouth, kissing them—but not eating or

A new era begins. The Dinosau
American Museum

sucking—to test brininess and plumpness. He won't go anywhere near Appalachacola oysters, huge soft wet things from Florida with no flavor, every box of which, after a multi-million-dollar liability suit, now carries a disclaimer about the dangers of raw shellfish. Again, you don't see these disclaimers in the shop, since fishmongers aren't required by law to display them to civilians.

We pass quickly through the salmon: In one of the market's few cold rooms, the boxes are stacked neatly, like cartons of copy paper. The product inside is about as interesting, pretty though it may be. Salmon here is farmed salmon: reliably fresh and reliably dull. In May and early June, king and Copper River and coho salmon sometimes arrive from the Pacific, but supplies are practically black-market scarce, and New York shops seldom carry them. Farmed Atlantic salmon—fatty, rich, familiar, dependable—carries fishmongers through otherwise lean seasons, and its popularity allows merchants a decent and constant markup. (Norwegian salmon comes from fish farms in Norway.) After a desultory poke at a beautiful silver-blue salmon in a carton, Bowers places an order for 600 pounds of fish. That's about 55 to 60 salmon, enough for one day.

For a little excitement, Bowers takes me to a stand run by his arch-rival: Joe Citarella, of Citarella's, fourteen blocks down Broadway, whose window displays famously try to top those of Jake's. Citarella also runs a wholesale business; he has the best soft-shell crabs, so Bowers buys from him. On the way, Bowers pauses to run his finger admiringly through a thin layer of slime that covers the wide, flat, surprisingly ugly (considering its snow-white flesh) gray-white body of a halibut. The slime is in this case a good thing, because it indicates freshness. "That's a diamond," he says. Then he waves me over to get a load of a particularly rank piece of tuna, gesturing silently but theatrically. As we walk away, he says in a stage whisper, "They won't have any trouble filleting that out—it'll fall right off the bone."

Then we pass a box of silver-and-electric-blue mackerel—the loveliest fish in the market this day, maybe because it really *is* local, maybe because along with carp and red snapper and wild-caught striped bass (when striped bass comes into season, after July 1), it's the most beautiful of the fish that regularly come through Fulton. Bowers won't sell the wildly colorful striped parrot fish, which looks like giant fish-tank fish, because customers remember seeing it while snorkeling and have the same "eeyuuh" Peter Rabbit reaction people have to eating *lapin à la moutarde.*

He stops at fine-looking pompano, from Florida. "Nice clear eyes," he says, "even though I don't much care much about eyes—ice can make them look cloudy even though the fish is perfect. The gills are okay." Gills, unlike eyes, are, in any fish, a reliable indicator of freshness. They should be blood-red, not brown. If you can examine a whole fish, look first at the gills, not the eyes. "This is a piece of shit," Bowers declares. Why, when eyes and gills pass inspection? "Look at the asshole," he says. "It's black." Indeed, a small flat area the size of a pencil eraser at the bottom of the rounded, flat fish is black where it should be pink. The vendor, a friend, shrugs; he knows it's not great, but he has to sell it. "I got shot," he says.

Softshells are market prizes, and good ones command a premium. But how do you tell the good ones? Not just by size, even though fat ones cost more (like "supercolossal" olives, they have their own nomenclature: Big sizes are "jumbos" and "whales"). You can tell by how soft the shells really are. And how do you tell that? By feeling their faces. Bowers opens a carton, attractively packed with pine needles and autumnal maple leaves, and makes me run my hand over the discs and pointy things on the thin tops of the crabs, which suddenly seem much less appetizing now that I know they're the mouth and eyes. Caressing the crea-

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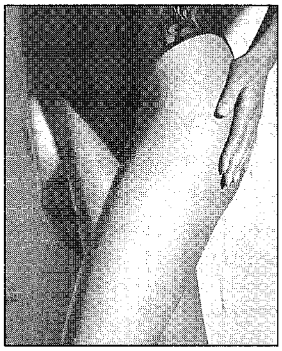

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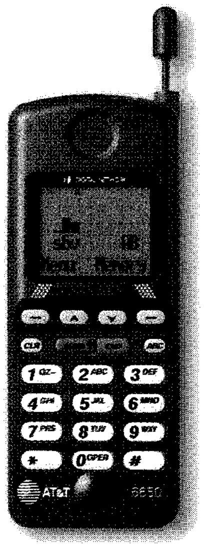
tures seems even less appealing, considering that they're still alive. But the face gets hard before the body does, so if the face is still soft, the whole crab will be tender and edible, as it should be.

Then a dispute breaks out—not between Bowers and Citarella, who are carefully friendly. It's between Citarella, who wears a long ponytail, and a young, blond, close-cropped fish buyer who, like most sellers and customers, travels with a hook dangling from his back pants pocket so as to move fish easily. (The cigarette stand sells hooks in different sizes.)

"Yeah, *I'll* take those back," Citarella says, taking hold of a carton of softshells. "But I'll never sell you another box as long as I live. I give you my fucking *best* fish . . ." As Citarella's invective becomes louder and more colorful, activity slows around the boxes of crabs. The men put their hooks in their belt loops and enjoy the show. No one seems bothered by the outburst—in fact, at nearly five in the morning, they seem refreshed, laughing with one another as the brouhaha ends and the blond buyer walks off with his head down. "That was nothing," Bowers tells me. "You should see him when he's really mad." And indeed, the next minute Citarella is showing me his prize softshells, soft, medium-size, and medium-lively: If they're acting fierce, chances are that they're overgrown and will be tough.

What Bowers calls staple fish go to Jake's. More unusual fish like cobia, blackfish, and weakfish (also called sea trout) go to the restaurants for specials: They may be "great eating fish," but customers aren't familiar with them and will be reluctant to take a flier. Bowers created a market for wolffish, one of his favorites, by giving away fillets to his customers who bought cod, telling them to cook it the same way. But he can't get stuck on too many wild cards. Even monkfish and skate are only beginning to make it from restaurant to shop. He sends the fish to his van, and he and Rivera get ready to spend the morning at Jake's—shower and sleep will come after noon.

This summer, try a fish like weakfish or blowfish—not the poisonous Pacific kind from Japan but a benign, if less exciting, Atlantic variety. And porgy and blackfish if you find it. (Also called tautog, blackfish is a particularly meaty fish; like cobia, a common game fish in the Gulf of Mexico, it feeds on crustaceans.) Ask where the fish was caught and when. Splurge on wild-caught striped bass, the king of fish; the hybrid, farm-raised "striped bass" is so dull it shouldn't even share the name. Ask for *dry* scallops and Pemaquid oysters. And do your best not even to think about salmon. ■



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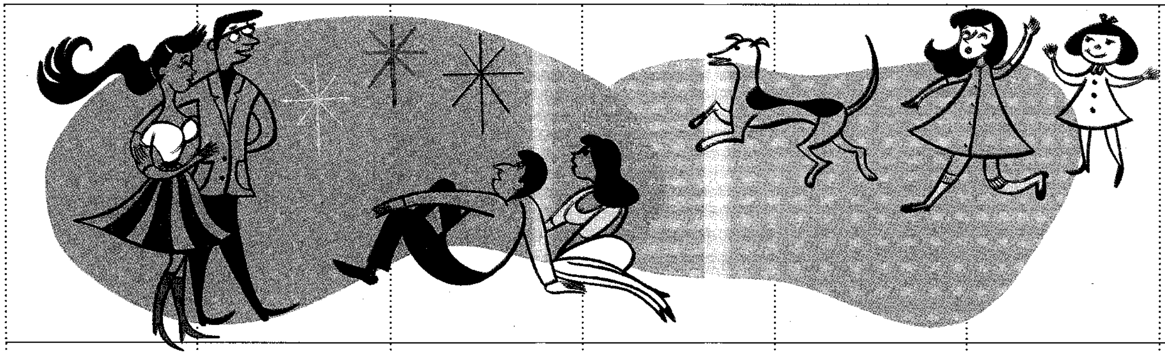
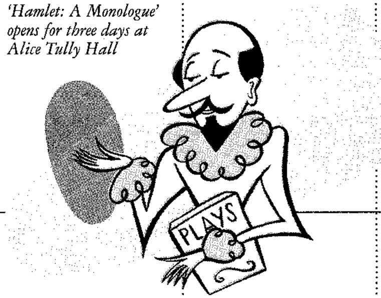
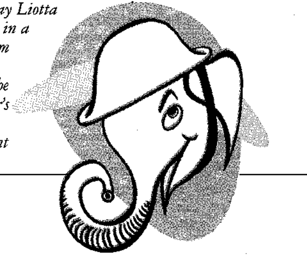
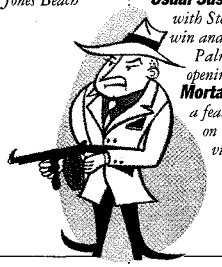
A day-by-day guide to
arts and culture in the city

july

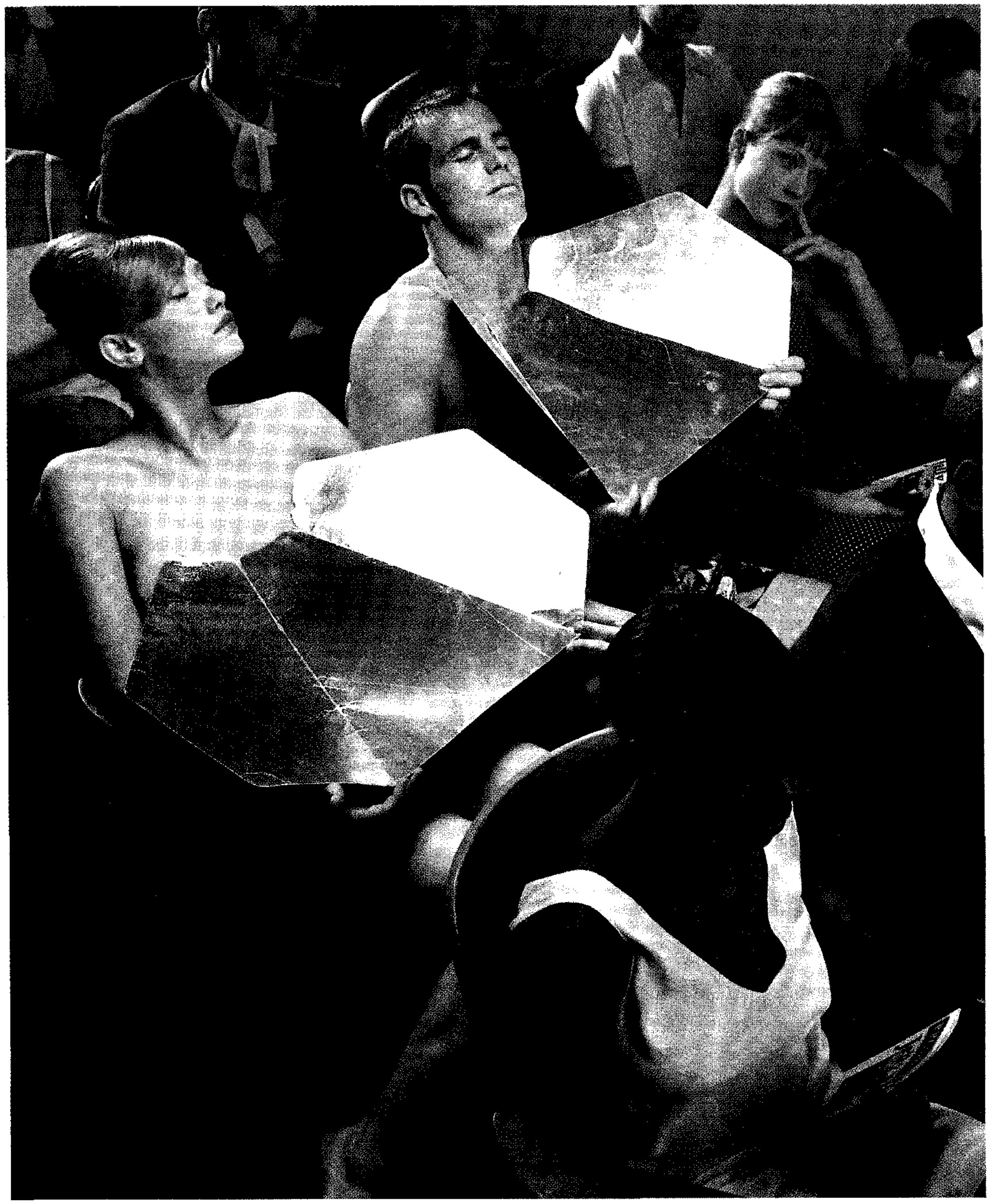
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						**1** The American Museum of Natural History presents **new Imax movies** on the Titanic and space exploration A new exhibit for children, **Busytown,** opens at the New York Hall of Science The **Newport Jazz Festival** begins in Saratoga Springs, N.Y. (518-587-3330)
2 **Blaxploitation, Baby!** Film Forum's summer-fun retrospective features 'Shaft,' 'Foxy Brown,' and other funkadelic flicks. Through 8/10	**3** There's a free screening of **Meet Me in St. Louis** in Bryant Park at sunset	**4** **Macy's Independence Day Fireworks** light up lower Manhattan and the Upper East Side **Betty Buckley** takes over as Norma Desmond in 'Sunset Boulevard'	**5** Kickoff of the American Museum of the Moving Image's **Laurel and Hardy/Three Stooges Video Program.** Weekdays through 9/1	**6** **Miss Coco Peru,** Lucy Grealy, and Anna Quindlen read at SummerStage **Robert Wilson's** 'Hamlet: A Monologue' opens for three days at Alice Tully Hall  PLAYS	**7** The **Orson Welles Festival** at the American Museum of the Moving Image begins. Through 7/30	**8** At SummerStage, **Africa Fete** features Senegalese superstar Baaba Maal, Afropopsters Osibisa, and Afrobeat's Nigerian kingpin Femi Kuti
9 **Edward Hopper and the American Cinema,** a series of movies influenced by American painting's master of urban melancholy, continues at the Whitney Museum through 8/13 **BargeMusic** strikes up at Fulton Ferry Landing at 4 P.M. every Sunday and offers chamber music on the water	**10** **Opera Manhattan** at St. Peter's Church at Lexington Avenue and 54th Street	**11** The new collaborative piece by John Adams, June Jordan, and Peter Sellars, **I Was Looking at the Ceiling and Then I Saw the Sky,** is at Lincoln Center. Through 7/16 	**12** The **Mark Morris Dance Company** presents its acclaimed 'L'allegro, Il Penseroso ed Il Moderato' as part of Serious Fun! at Lincoln Center. Through 7/15 **"Florine Stettheimer: Manhattan Fantastica"** opens at the Whitney Museum of American Art. Through 11/5	**13** At the Abigail Adams Smith Museum, **The Hornpipe Players** interpret American history in general, and the museum's nineteenth-century collection in particular, through chamber music	**14** **The Academy of St. Martin-in-the-Fields** arrives at Lincoln Center's Avery Fisher Hall as part of Mostly Mozart **Ballet Long Island** makes its New York debut at Merce Cunningham Studios	**15** **Baby gorilla twins** and three other baby gorillas make their debut at the Bronx Zoo, kicking off a week of celebration Take the New York Transit Museum's M! bus tour **Rolling on Ralph's Route,** and you'll be riding the streets Ralph Kramden drove daily in 'The Honeymooners.' Reservations: (718) 330-8601
16 **Film Al Fresco** begins at Le Madri with 'Like Water for Chocolate' **Barry White,** the Walrus of Love, at Jones Beach, 8 P.M.	**17** There's a free screening of **Born Yesterday** in Bryant Park at sunset	**18** The **Children's Fishing Contest** in Prospect Park Lake, Brooklyn. Through 7/22	**19** **Trisha Brown Dance Company** at Lincoln Center. Through 7/22 **My Life and Times With Antonin Artaud**—A forties French 'Sid & Nancy' based on the poet's final years in Paris. At Film Forum through 8/1	**20** **Paul Auster** and **Art Spiegelman** read at SummerStage **Photographs** by Leon Levinstein of street scenes in New York, Haiti, Mexico, and India open at MOMA. Through 10/10 **Donna Summer,** Jones Beach, 8 P.M.	**21** A big day for movie openings. Miramax's much-hyped **Kids** debuts, as do Michelle Pfeiffer's **Dangerous Minds,** Iain Softley's **Hackers,** and **Free Willy II**	**22** **Illinois Jacquet** checks in with the Midsummer Night Swing series at Lincoln Center's Fountain Plaza
23 **The Cook, the Thief, His Wife and Her Lover,** a most unappetizing movie, at Le Madri Film Al Fresco **30** **Eat Drink Man Woman** at Le Madri Film Al Fresco	**24** At Carnegie Hall through 7/26: **Songs for Swingin' Lovers,** a celebration of the music of Frank Sinatra **31** A **New York Philharmonic** concert, fireworks included, in Central Park	**25** Mostly Mozart presents a collaborative work by **Bill T. Jones, Toni Morrison,** and **Max Roach** at Lincoln Center. Through 7/26 There's a **New York Philharmonic** concert in Central Park tonight	**26** **Martha Clarke** dances at Lincoln Center. Through 7/30	**27** **Pandora's Box,** Pabst's Expressionist film masterpiece with a new score performed live by Club Foot Orchestra, at Lincoln Center	**28** **Lollapalooza** turns up the volume for two days at Randall's Island **Operation Dumbo Drop**—Danny Glover and Ray Liotta co-star in a Vietnam movie with the summer's biggest elephant 	**29** **Soul Coughing** at Central Park SummerStage. Rumsey Playfield, 72nd Street and Fifth Avenue

august



Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1 The French Institute screens Bertrand Tavernier's **The Clockmaker** as part of its weekly Tuesday ciné-club	**2** **Art for Teachers of Children,** about a teenage girl's affair with a married, Lewis Carroll–ish teacher who loves taking nude photos of his students, opens at Film Forum. Through 8/15	**3** In Lincoln Center Out-of-Doors's **C'est La Vie,** by French performance artist Veronique Guillaud, audience members hang out in the plaza and—using binoculars and headsets—watch a performance in the Empire Radisson hotel across the street	**4** **Troilus and Cressida,** the second of this summer's Shakespeare-in-the-Park productions, opens tonight at the Delacorte Theater	**5** Costumed characters provide entertainment all week long at the **Beluga Fan Fair,** a birthday celebration and welcoming party for the Aquarium for Wildlife Conservation's three new baby whales
6 **Babette's Feast** at Le Madri Film Al Fresco **Sundays on the Island:** Le Refuge Inn Bed & Breakfast on City Island Avenue in the Bronx offers classical music every Sunday at noon	**7** There's a free screening of **Top Hat** in Bryant Park at sunset **Feld Ballets NY** previews its winter season at the Joyce Theater. Through 8/19	**8** **Nancy LaMott,** the best cabaret singer in New York, opens "Something Cool," her appropriately named summer show, at the Algonquin Hotel's Oak Room **Njinga the Queen King,** a dance drama about an experiment in female leadership during the colonial period in Africa, is at Lincoln Center Out-of-Doors	**9** Opening date for **The Brothers McMullen,** this year's Sundance Film Festival award winner, about Irish Catholic brothers who treat women poorly and feel guilty about it **Allman Brothers Band,** 8 P.M., Jones Beach	**10** Today's your last chance to catch one of the great Indian director **Satyajit Ray's** films at Lincoln Plaza	**11** A new film adaptation of **Jane Eyre,** featuring William Hurt, hits theaters today **Piano to Piano:** Randy Weston and Rodney Kendrick. 7 P.M. at the Prospect Park band shell	**12** Kids can **Chill Out** with the penguins and polar bears, build igloos, and watch ice carvers at the Central Park Zoo today and tomorrow
13 **Homemade Instrument Day** at Lincoln Center offers demonstrations, concerts, and other fun stuff	**14** There's a free screening of Billy Wilder's **Sabrina,** the film that made Audrey Hepburn a star, in Bryant Park at sunset	**15** At the French Institute, **Le Crabe Tambour** depicts what French naval officers go through in the North Atlantic	**16** **I Just Wasn't Made for These Times** is record producer Don Was's documentary of troubled genius and Beach Boys founder Brian Wilson. At Film Forum through 8/29 **Vocal Sampling,** World Financial Center, 7:30–9:30 P.M.	**17** **Tom Petty and the Heartbreakers,** 8 P.M., Jones Beach	**18** In the mood for a gangster flick? Check out **The Usual Suspects,** with Stephen Baldwin and Chazz Palminteri. Also opening today is **Mortal Kombat,** a feature based on the popular video game	**19** At the Bronx Zoo's **Big Cats Weekend,** kids can get themselves painted to resemble the surrounding tigers, lions, and cheetahs **Paquito D'Rivera and the Brooklyn Philharmonic Orchestra** conducted by Carlos Francetti, 7 P.M. at the Prospect Park band shell
20 **Tampopo** at Le Madri Film Al Fresco The largest group of **tap dancers** ever gathered is predicted to hit the pavement at Seventh Avenue and 35th Street (near Macy's) this morning	**21** Free screening of **The Searchers** in Bryant Park at sunset	**22** **The Hairdresser's Husband,** a quiet tale of obsession, is at the French Institute The great jazz vocalist **Betty Carter** and her trio offer sounds for a summer night at the Blue Note. Through 8/27	**23** **Ray Charles** and James Brown's sax master **Maceo Parker** continue the JVC Jazz Festival at Avery Fisher Hall	**24** Last chance to see **"Auld Acquaintances: Famous Music From the James Fuld Collection"** before it closes August 27 at the Pierpont Morgan Library	**25** Time (so soon?) for the pre–Labor Day movie releases, which include Walter Hill's **Wild Bill** (starring Jeff Bridges as Wild Bill Hickok), **Desperado** (Antonio Banderas in a shoot-'em-up sequel to 'El Mariachi'), and **Steal Big, Steal Little** (a comedy-drama featuring Andy Garcia as identical twins)	**26** **Roots of American Music,** with some of the biggest names in folk performance, is at Damrosch Park today and tomorrow The New York Road Runners Club is offering a **Back-to-Work Run** through Central Park today to get you pumped up for the approaching fall
27 At the **New York Botanical Garden,** kids can prowl though the Insect Expedition, a tour of outsize "insects" crafted from tree roots, vines, bark, and other earthly matter	**28** **U.S. Open Tennis** Free screening of **Auntie Mame** in Bryant Park at sunset	**29** At the French Institute, there's **Thérèse Desqueyroux,** a film about a woman so frustrated by her provincial life that she tries to poison her husband	**30** **Chronicle of the Warsaw Ghetto Uprising** at Film Forum combines Nazi footage from the war years with a survivor's recollections	**31**		

ILLLUSTRATED BY CAREN SCARPULLA
FOR *NEW YORK*



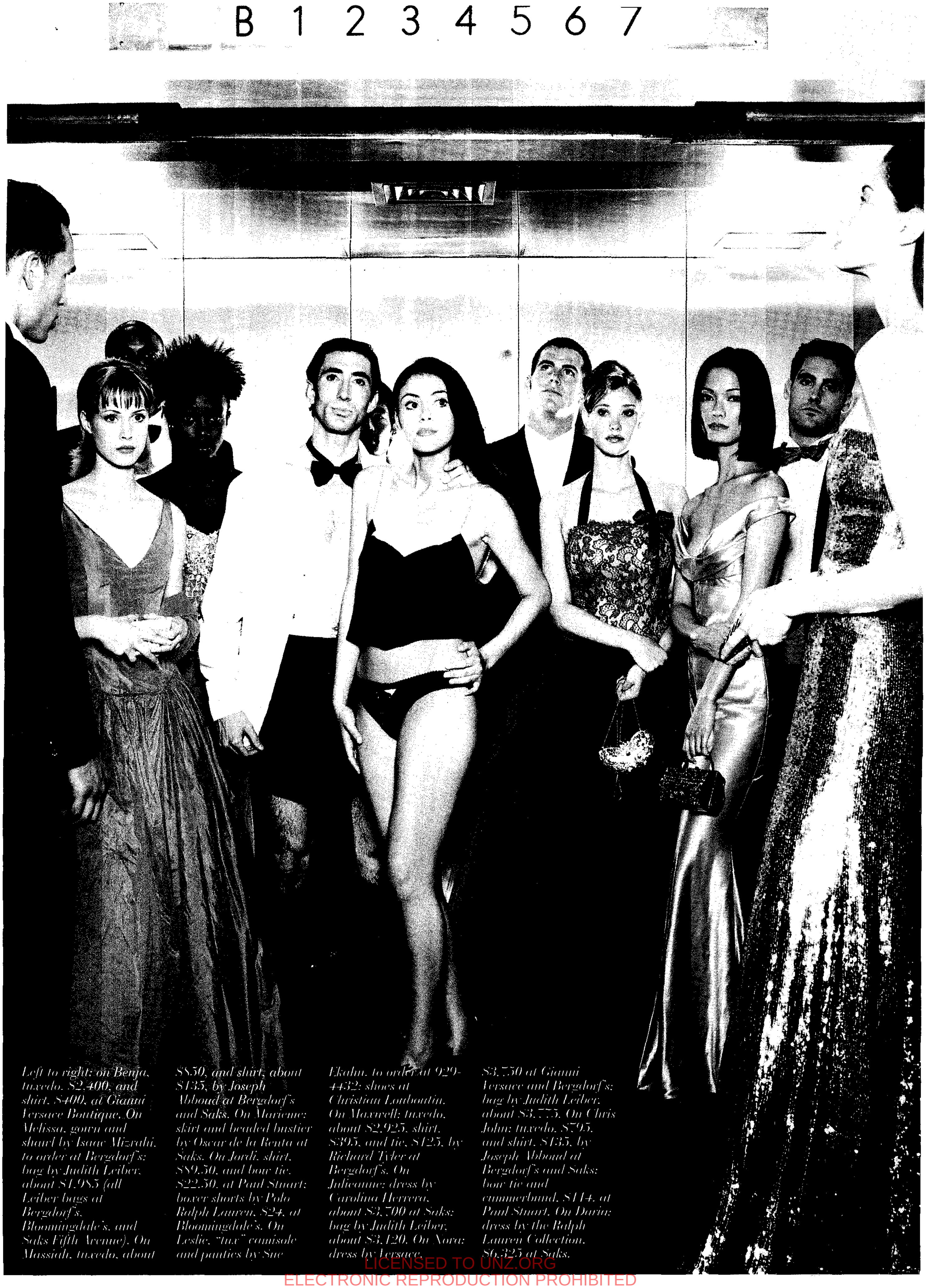
First row: on Marieme, dress by Calvin Klein, about $700 at Bergdorf Goodman and Bloomingdale's. On Massiah: Dolce & Gabbana shirt, $275 at Barneys New York; suit, $1,780 at the Giorgio Armani Boutique. Second row: models, Julieanne and Maxwell; on Melissa (to Maxwell's left): dress by Susie Tompkins, $138 at Lord & Taylor. Third row (left to right): on Nora, dress by Hervé Leger, $5,890 at Barneys. On Benja, suit by Dolce & Gabbana, $1,230 at Barneys; shirt, Polo by Ralph Lauren, $69 at Lord & Taylor; tie, Polo by Ralph Lauren. On Beth: slip-dress, Laundry by Shelli Segal, $190 at Lord & Taylor. On Brid: polo dress by Vivienne Tam, $168 at Barneys. Photographed at the Kaufman Theater.

A few new ways to stand out from the crowd

come as you are

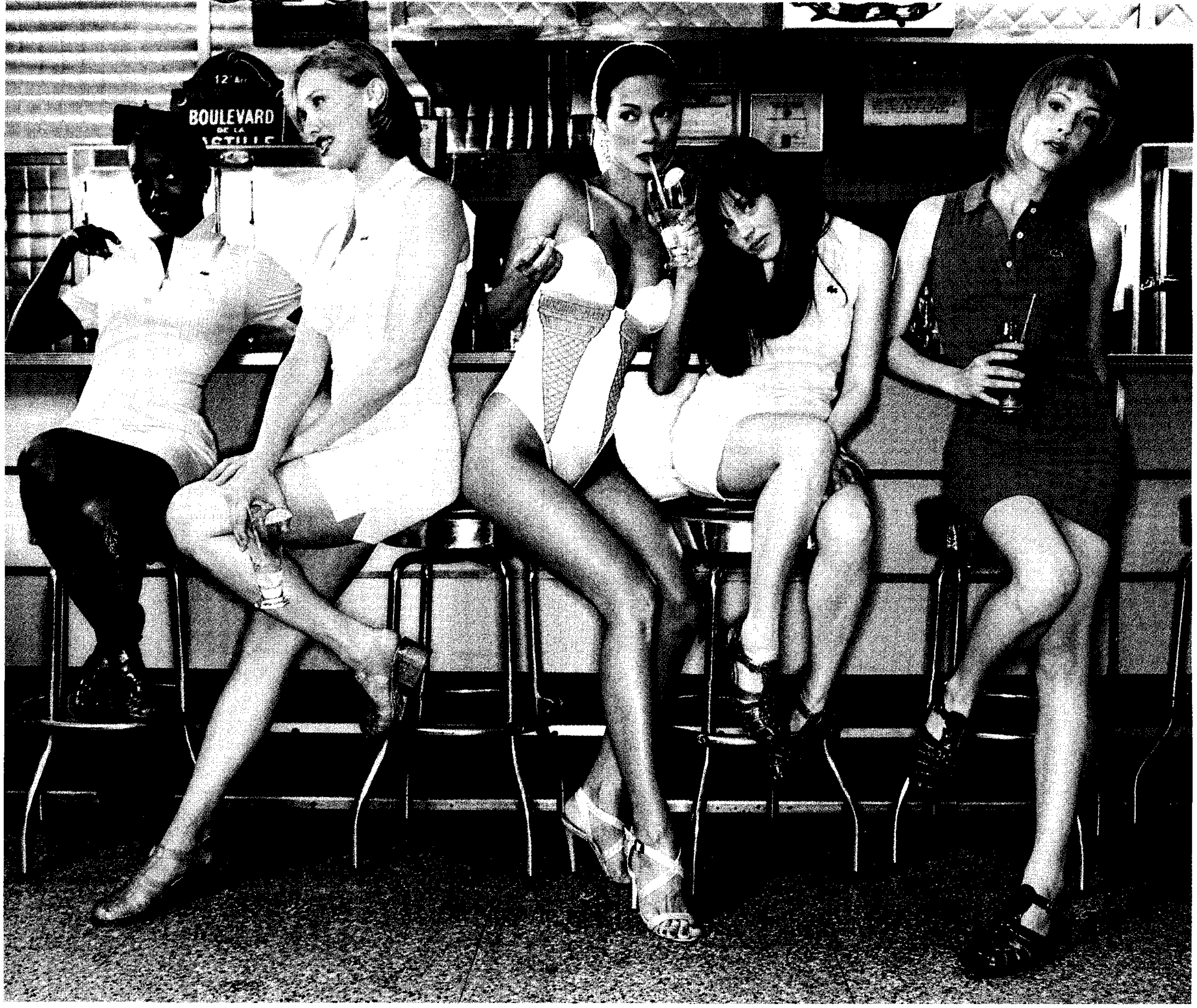
By Jade Hobson Charnin

Photographed by Michael O'Neill



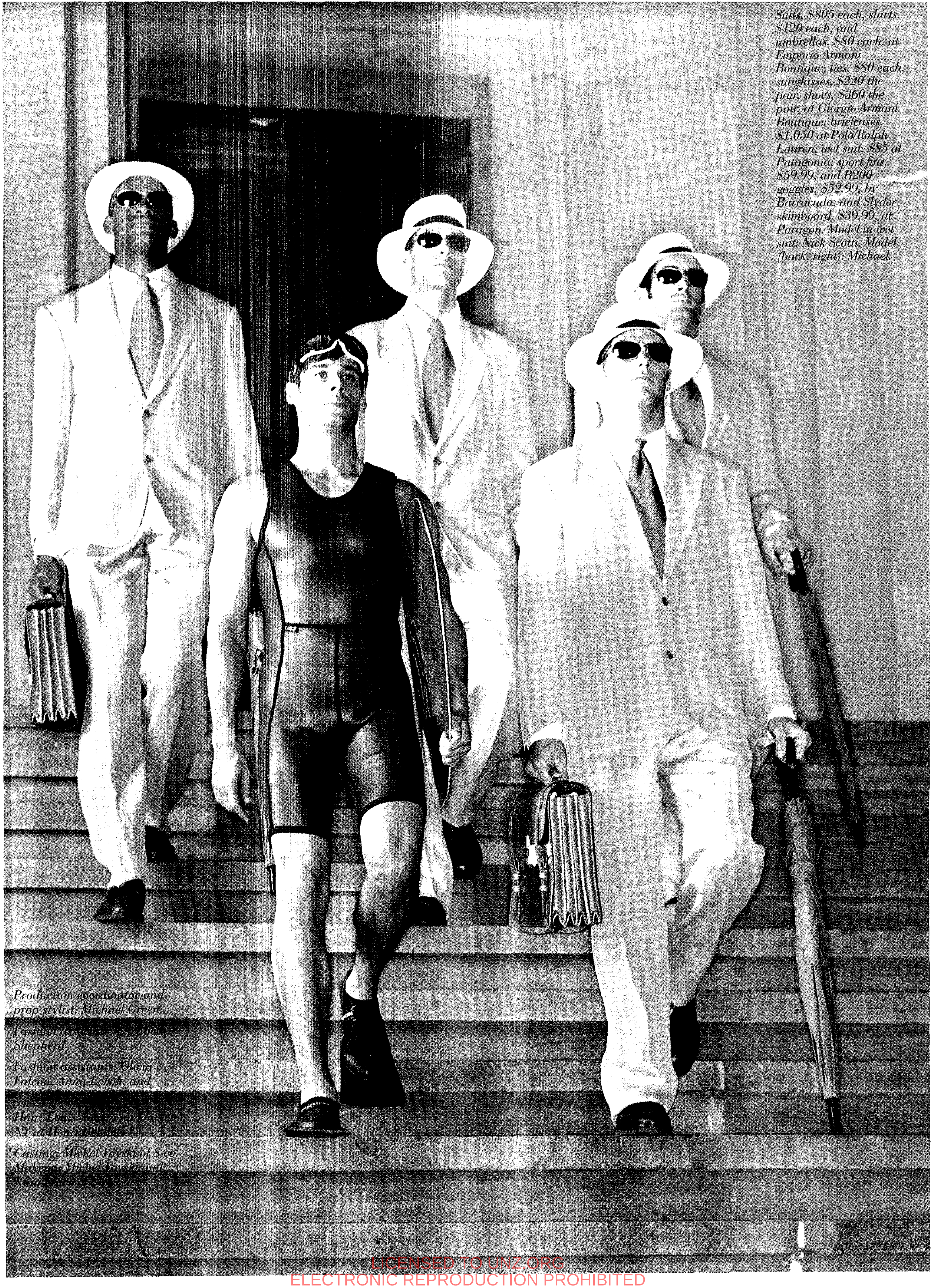
Left to right: on Benja, tuxedo, $2,400, and shirt, $400, at Gianni Versace Boutique. On Melissa, gown and shawl by Isaac Mizrahi, to order at Bergdorf's; bag by Judith Leiber, about $1,985 (all Leiber bags at Bergdorf's, Bloomingdale's, and Saks Fifth Avenue). On Massiah, tuxedo, about $850, and shirt, about $135, by Joseph Abboud at Bergdorf's and Saks. On Marieme: skirt and beaded bustier by Oscar de la Renta at Saks. On Jordi, shirt, $89.50, and bow tie, $22.50, at Paul Stuart; boxer shorts by Polo Ralph Lauren, $24, at Bloomingdale's. On Leslie, "tux" camisole and panties by Sue Ekahn, to order at 929-4432; shoes at Christian Louboutin. On Maxwell: tuxedo, about $2,925, shirt, $395, and tie, $125, by Richard Tyler at Bergdorf's. On Julieanne: dress by Carolina Herrera, about $3,700 at Saks; bag by Judith Leiber, about $3,120. On Nora: dress by Versace, $3,750 at Gianni Versace and Bergdorf's; bag by Judith Leiber, about $3,775. On Chris John: tuxedo, $795, and shirt, $135, by Joseph Abboud at Bergdorf's and Saks; bow tie and cummerbund, $114, at Paul Stuart. On Daria: dress by the Ralph Lauren Collection, $6,325 at Saks.

come as you are



Previous spread (left to right): jacket, $285, and chinos, $158, at A.P.C.; shoes by Barneys, $165 at Barneys; bag by Lord & Taylor, $100 at Lord & Taylor. Dress, Ralph by Ralph Lauren, $190 at Lord & Taylor; Mary Janes by Barneys, $165 at Barneys. Dress, $249 at Todd Oldham; sunglasses by Morgenthal-Frederics, $180 at Morgenthal-Frederics; Mary Janes by Barneys, $200 at Barneys; watch by Tourneau, $1,090 at Tourneau. Dress by Stephen Sprouse, $225 at Barneys; sandals by Christian Louboutin, $250 at Christian Louboutin; Swatch watch, $40 at Tourneau. Dress by Stephen Sprouse, $225 at Barneys; sandals, $455 at Manolo Blahnik; Swatch watch, $40 at Tourneau. Swimsuit by Gottex, $55 at Barneys; Dacor Pursuit fins, $79.99, and U.S.D. Scanmask, $85, at Paragon Sporting Goods. Raincoat at Agnès B.; dress by Anna Sui, $435 at Bergdorf's; bag by Bergdorf Goodman, $150 at Bergdorf's; scarf at J. Crew; sunglasses by Christian Roth for Optical Affairs, $178 at Bergdorf's; sandals by Manolo Blahnik, $515 at Manolo Blahnik and Bergdorf's.

This page: on model at center, swimsuit by Moschino Mare; snood by Patricia Underwood, $175 at Bergdorf's; sandals, $475 at Manolo Blahnik. On all other models, cotton polo dresses by Lacoste, sleeveless, $119 each, short-sleeved, $129, at Barneys, Bergdorf's, and Saks; jellies by Guess? Footwear, $45 the pair at Bloomingdale's, Lord & Taylor, and Macy's. Model (second from right): Marla Hanson. Photographed at Restaurant Florent.



Suits, $805 each, shirts, $120 each, and umbrellas, $80 each, at Emporio Armani Boutique; ties, $80 each, sunglasses, $220 the pair, shoes, $360 the pair, at Giorgio Armani Boutique; briefcases, $1,050 at Polo/Ralph Lauren; wet suit, $85 at Patagonia; sport fins, $59.99, and B200 goggles, $52.99, by Barracuda, and Slyder skimboard, $39.99, at Paragon. Model in wet suit: Nick Scotti. Model (back, right): Michael.

Production coordinator and prop stylist: Michael Green

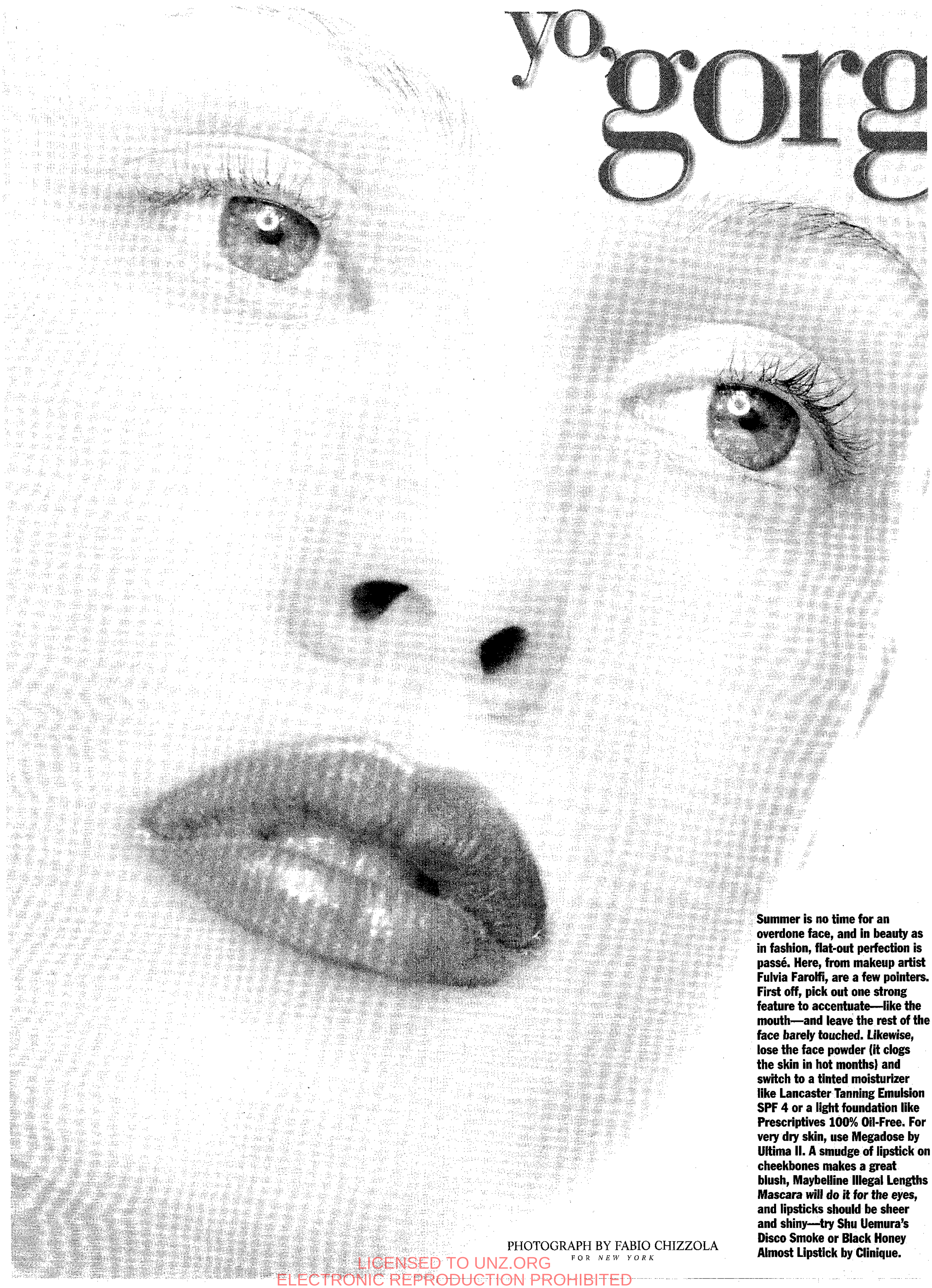
Fashion associate: [illegible] Shepherd

Fashion assistants: Olivia Falcon, Anna Lelak, and [illegible]

Hair: Louis [illegible] NY at Henri Bendel

Casting: Michel Voyski of S co. Makeup: Michel Voyski and [illegible]

yo, gorg



Summer is no time for an overdone face, and in beauty as in fashion, flat-out perfection is passé. Here, from makeup artist Fulvia Farolfi, are a few pointers. First off, pick out one strong feature to accentuate—like the mouth—and leave the rest of the *face barely* touched. *Likewise,* lose the face powder (it clogs the skin in hot months) and switch to a tinted moisturizer like Lancaster Tanning Emulsion SPF 4 or a light foundation like Prescriptives 100% Oil-Free. For very dry skin, use Megadose by Ultima II. A smudge of lipstick on cheekbones makes a great blush, Maybelline Illegal Lengths *Mascara will do it for the eyes,* and lipsticks should be sheer and shiny—try Shu Uemura's Disco Smoke or Black Honey Almost Lipstick by Clinique.

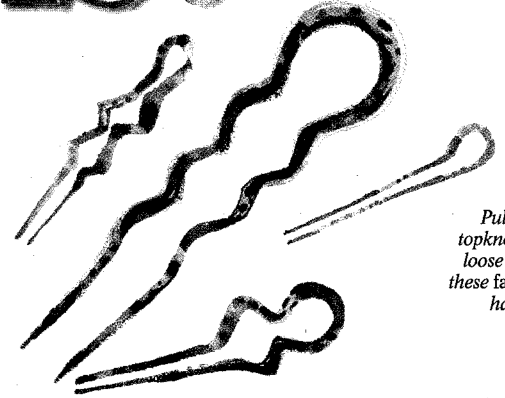
PHOTOGRAPH BY FABIO CHIZZOLA
FOR *NEW YORK*

eous!

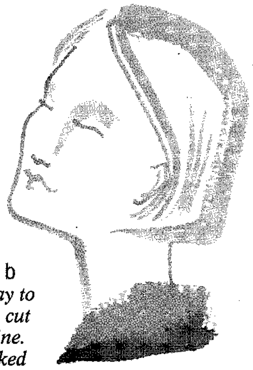
"Smoldering beauty" can take on a whole new meaning once the temperature rises. Two beauty experts teach you how to stay hot while sweating it out.

Produced by Jade Hobson Charnin

Ambitious hair has no place in the warm months—one craves a look so simple it can all but maintain itself. Summer is also the perfect time for self-reinvention, and the bravest among us march into our hairdresser and demand something totally different—short, gamine, like Jean Seberg in *Breathless*, maybe, or Linda Evangelista two or three transformations ago. Garren, a hairdresser who is quite famous in certain circles for re-coiffing just about every big model on the style map, probably gets this request more than most. It was he, after all, who gave Ms. Evangelista the perky boy-do that helped ignite her career back in '89. Here, he generously doles out tips for the rest of us.

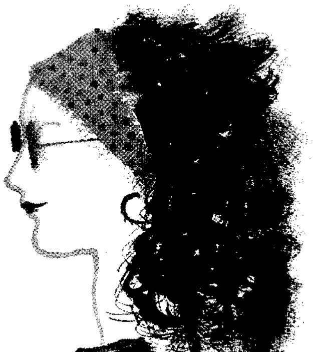


Pull hair into a topknot, chignon, or loose ponytail with these faux-tortoiseshell *hair gizmos.*



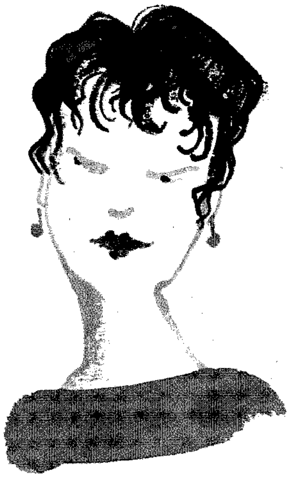
The Uptown Bob

The most modern way to wear straight hair is cut just above the jawline. Bangs are to be tucked behind the ear. If it's color-treated, slather on the J. F. Lazartigue Protective Hair Milk before going out in the sun.



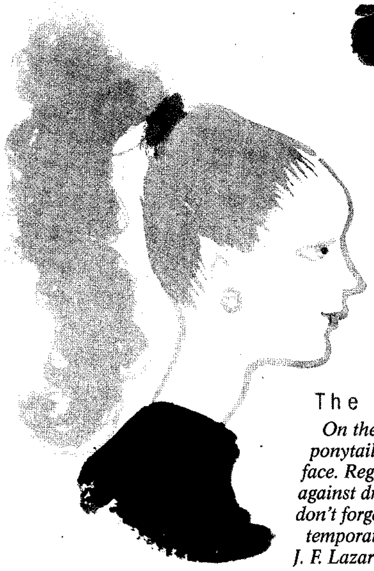
The Andie MacDowell

Push long, curly hair back with a wide scarf or hair band, like so. Use Philip Kingsley's Curl Activator to fight frizz. Shampoo with J. F. Lazartigue's Hair Washing Cream with collagen.



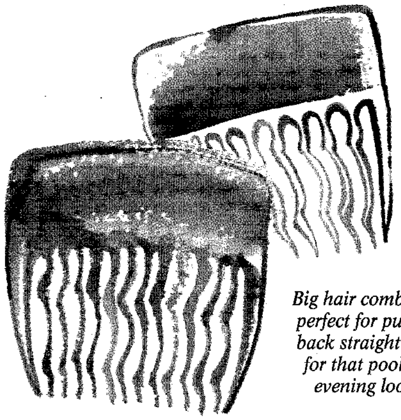
The Little Caesar

Curly hair looks good in two lengths only: very short or very long. Anything in between looks sloppy. Styling with John Frieda's Frizz Ease Hair Serum or Kiehl's Creme With Silk Groom keeps this close-cropped look neat.

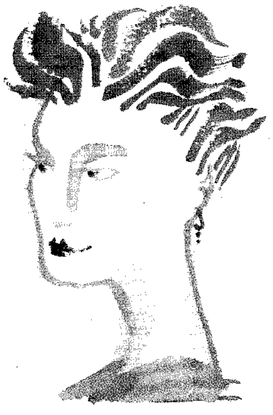


The Cheerleader

On the beach, a tight, high ponytail gets curly hair off the face. Regular sunscreen protects against drying and damage—just don't forget to shampoo it out. To temporarily flatten out hair, try J. F. Lazartigue's straightening gel.

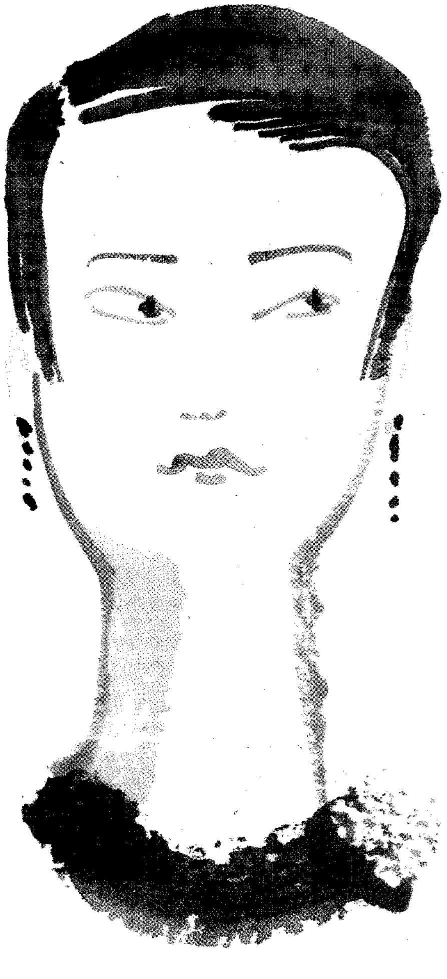


Big hair combs are perfect for pulling back straight hair for that pool-to-evening look.



The Ethan Hawke

Style with Mega Gel from the L'Oreal Studio Line or Aveda Purefume Brilliant Forming Gel. Apply to hair and don't touch till it's dry.



The Tomboy

Those with hair this straight should avoid cream rinse—it leaves a waxy buildup that attracts dirt and grease. Try J. F. Lazartigue's Marine Shampoo and, for a polished night look, slick straight back with Aveda's Purefume Brilliant Humectant Pomade.

ILLUSTRATED BY RUBEN TOLEDO
FOR *NEW YORK*

An interpersonal summer by-product: the naked limb reveals all

bare legs

By Pearson Marx

EVERYONE CAN SEE MY LEGS NOW. EVERYONE CAN SEE YOUR LEGS NOW. ALL OVER New York, black stockings have been peeled off and stored in drawers until fall. Black stockings say more or less the same thing about every woman who wears them—and that is very little, merely that an ankle is thick, say, or a thigh slim. Legs in black stockings are silent, mysterious; bare legs holler. It takes the right man at the right moment to plumb the secrets of your legs in black stockings, but bare legs can't be trusted—they start rumors, they spread slander, they blurt secrets to the world.

Constantly, easily, you are wounded, and taking aspirin for the pain. That's what bruises say.

Freckles tell a tomboy's tale—summers spent at camp, trees climbed, bull's-eyes hit, spiders tortured.

Rope-burn bracelets around the ankles need no explanation.

A thicket of black hairs warns would-be suitors: This girl has given up on love.

Pure white invites despoilment.

Delicate blue veins belong to hothouse flowers.

Scabs connote squalid pleasures.

My lurid purple toenails scare shy ones away.

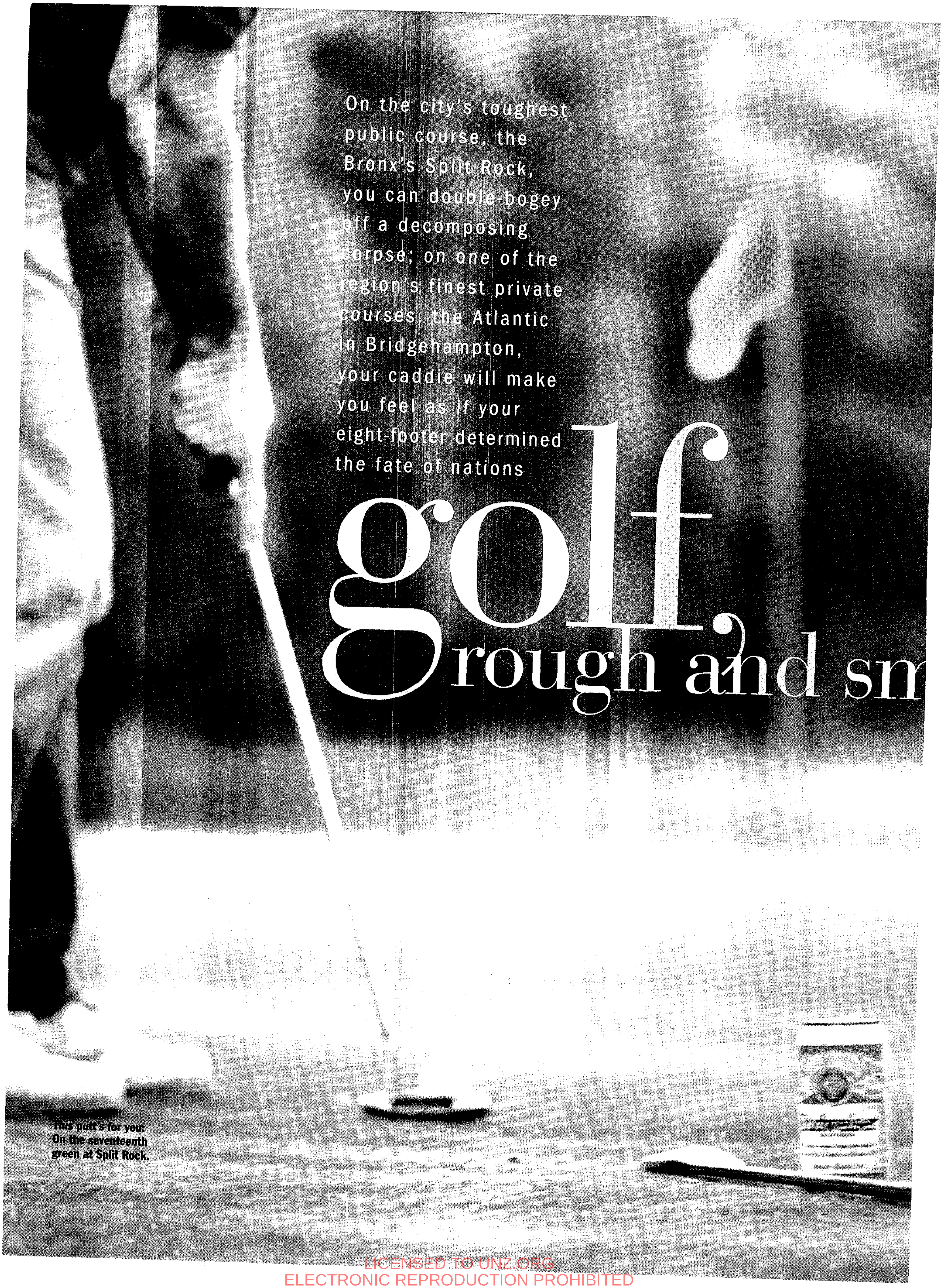
"You really should wear stockings," my mother says. I have dressed at my parents' apartment for a party because my own apartment is being painted. "Stockings would ruin the effect of this dress," I say, the dress being long, black, and, I admit, skin-tight—with a slit up the side that stops just short of the hip bone. "The *effect* is *obscene,*" my mother says. Coming into the room, my father sees me and jerks his eyes away, as if from the Medusa.

Bare legs are the blank page your day writes itself down on. They publish a record of your crimes and mishaps: Did you cut yourself, burn yourself, step in a puddle, scrawl the answers to the questions on your knee? The weave of the wicker chair on which you sit will be branded on your haunches, and the braided scarlet, as crimson as Hester's letter, will take an hour or so to fade. Explanations will be necessary. That is why I ask the waiter for an extra linen napkin. One covers my lap; one covers the seat of my chair. One for my lips, one for my bare legs (which smell today of cocoa butter—the smell is almost as good as dessert).

Like Silly Putty, bare legs pick up newsprint. They soak up rain, and other people's sweat, in taxicabs. Bare legs are moist in summer. Mine make a sucking noise that makes me blush as I slide across a leather banquette.

The hour late, the night warm, the window open, I am eager to be ravished. Far away, half drunk, obliging, the man I am on the phone with recites a garbled stanza from my favorite childhood poem, "Casey at the Bat": "Oh, somewhere in this favored land the sun is shining bright;/ The band is playing somewhere, and somewhere hearts are light." I look down at my bare legs, and sure enough, they are covered in goose bumps, a Braille of transport. "How you move me," I tell him. Bare legs have no taste. ▬

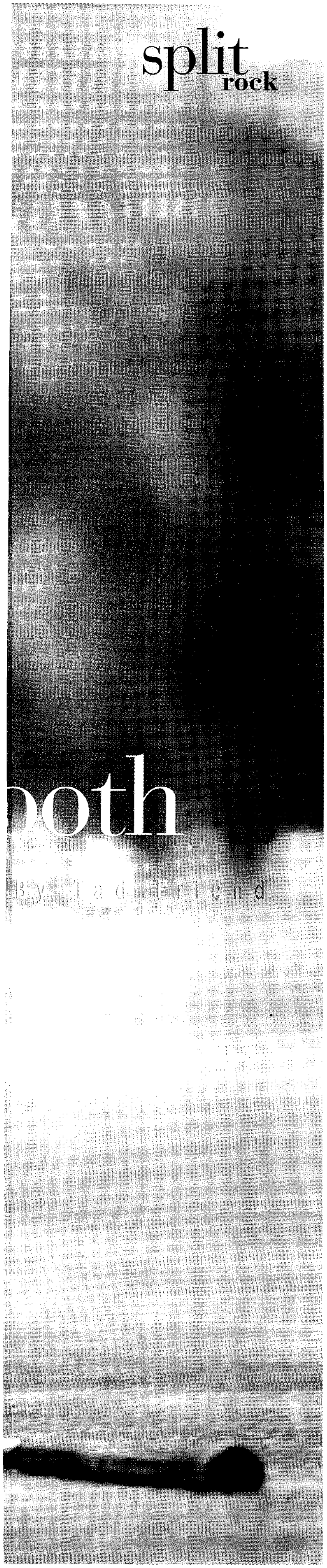
ILLUSTRATION BY ROSS MACDONALD



golf, rough and sm

On the city's toughest public course, the Bronx's Split Rock, you can double-bogey off a decomposing corpse; on one of the region's finest private courses, the Atlantic in Bridgehampton, your caddie will make you feel as if your eight-footer determined the fate of nations

This putt's for you: On the seventeenth green at Split Rock.



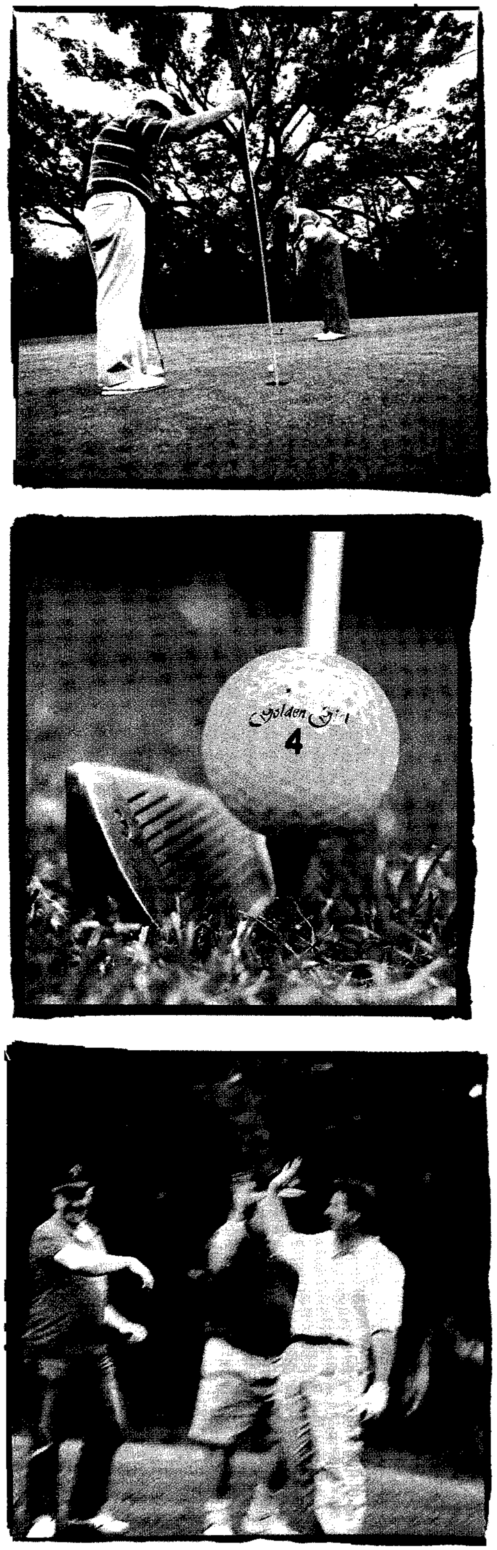
Split Rock

CHAMPING TO BEGIN THE BATAAN DEATH march of a five-and-a-half-hour round on a perennially crowded course, you look down Split Rock's slim, well-groomed 408-yard first fairway and see . . . a file of geese. Where are the golfers? Your eyes swivel across the steeply tilting greensward to the thick woods on the right, and you finally make out several dim, anxious figures scurrying among the giant roots. The trees have won again.

The seine net of maples and oaks that makes this the city's toughest public course collects much stranger things than mere golf balls. The Mafia favors the leafy serenity: In ten years, police have picked up thirteen bodies near the course. When lease payments nettled a now-former manager at the American Golf Corporation (which very capably operates seven of the city's thirteen public courses), he buried his 1988 Honda in the woods by the fourteenth hole of Pelham Bay, Split Rock's adjacent sister course. And David Berkowitz, better known as the serial killer Son of Sam, met with a satanic coven in the woods near Split Rock. "We had the Boone's Farm wine and everything, and people were smoking reefer," Berkowitz recalled after his arrest. "Peo-

PHOTOGRAPHED BY F. SCOTT SCHAFER
FOR *NEW YORK*

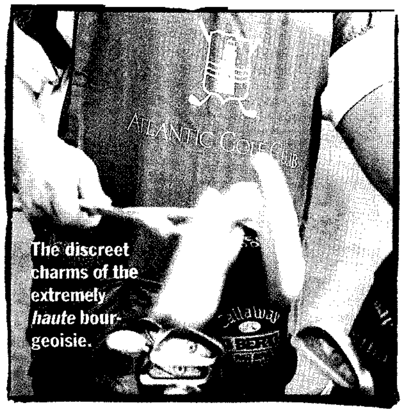
Top, the eighteenth green at Split Rock; bottom and middle, the eighteenth tee. It's a singularly urban and often perverse golfing experience, but Split Rock's not without a winning thirties Works Progress Administration appeal.



A golfing idyll in Bridgehampton: Walking the fairway at Atlantic's sixth.

the atlantic

"I was divinely inspired," says Lowell Schulman. "It was a lousy potato farm, but God, it looked like a wonderful place to play golf."



The discreet charms of the extremely *haute* bourgeoisie.

ple would talk a little bit about the Devil."

Without knowing that pertinent fact, friends and I had taken to reviling Split Rock's demonically difficult fifteenth, sixteenth, and seventeenth holes as "The Devil's Anus." These holes are a major reason why the 6,714-yard course has a tough 125 slope rating (a differential measurement, arrived at by a formula involving ten-dimensional string theory, of how much harder a course is for a bogey golfer than for a par golfer). It was just a passing jest, until early one morning when we played with Dave, a middle-aged black man who had caddied on the pro tour. He played quiet bogey golf, not saying more than ten words before we reached the fifteenth, a 220-yard uphill par-3 guarded by an invisible midair gremlin that plucks balls from the air and flings them backward.

It is here that my friend Adam invariably foozles a long iron and lapses into suicidal rantings. And it was here that Dave caught fire: He socked a 2-iron pin-high, then sank the nine-foot putt for birdie. "You know," he said as we walked to the next tee, "I recently found the Lord."

Bam, he smacked his drive 260 yards down the 440-yard sixteenth, the toughest par-4 in the city, where the wasp-waisted landing area is pinched by a reedy marsh on the left (seriously toothy mosquitoes) and thick woods on the right (leaves that swallow your ball like water swallows a platform diver). *Boom,* Dave's blind iron uphill avoided the traps and overhanging tree on the left to settle softly on the undulating tri-level green. "Now I use my ministry to spread the word of God's incredible power," he continued. "It reaches into the darkness of the deepest sand traps."

Two putts, par, and *sock!* Dave belted a long fade over the bunker on the 440-yard seventeenth, the second-hardest hole on the course, where a turbid brook gulps weak second shots. He secured another par there, and a final one on the easier eighteenth, a 392-yard sweep to an elevated green shaded by a huge and mournful 250-year-old white oak. "God be with you," Dave said, leaving us as stunned as the shepherds visited by Gabriel.

Pelham/Split Rock's handsome brick clubhouse echoes Dave's notion of the sport as a higher calling: Two high-toned murals feature frisking horses, a Minotaur's head, a chariot wheel, and a woman in a tarboosh, all of which, presumably, has something Jungian to do with golf. The clubhouse and courses were designed by Works Progress Administration architects who built or remodeled ten New York City courses. The great golfer Bobby Jones, who'd been skeptical of the enterprise, came to see the newly unveiled results in 1936 and said, "I must admit that what I saw, particularly at Split Rock, was exceedingly gratifying."

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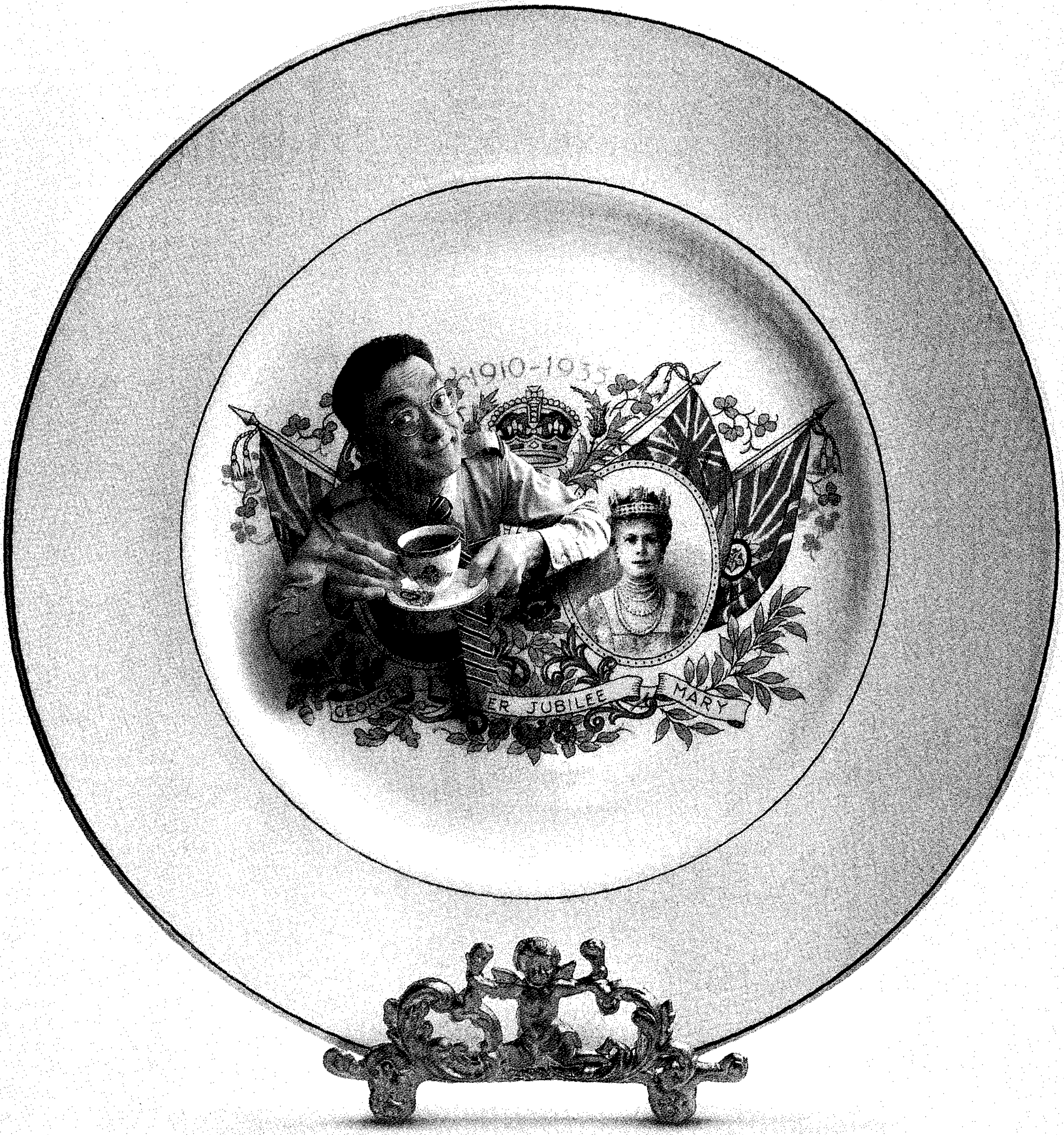

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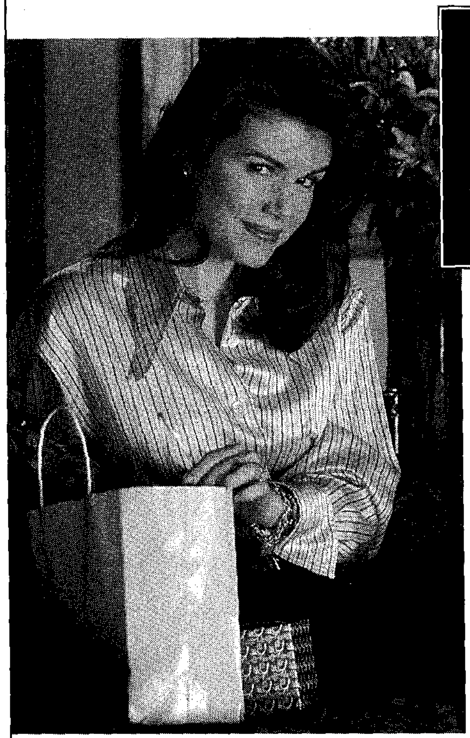

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Jones's opinion was shared by the Negro Professional Golf Tour, which soon began playing tournaments here, and by the New York *Times,* which muscularly editorialized that these golf courses not only testified "to a firm belief in the future of this country" but augured the end of the Great Depression. "There will be automobiles to drive on arterial roads and over bridges," the *Times* predicted. "There will be factories to run by electric power and homes to heat and illuminate. There will be golf links to play on and a nation in the mood to play."

OF ALL THE CITY'S COURSES, Split Rock has best upheld those ideals. Its very difficulty gives it a sacral quality not shared by its wide-open sister, Pelham Bay, where anti-Asian slurs blister the air (I recall hearing, "Just be thankful we're letting you buy our country, slant-eye," muttered, somewhat inaccurately, to a Korean). Guerrilla golfers leap onto the green right in front of you and practice putting. Irate old hackers hit balls back at feckless young duffers who have driven up into their foursomes. And you must pass under the bleary scrutiny of a notorious course marshal who once urinated strenuously on a nearby alder, then complained to us that play was being slowed "by those fucking hammerheads jammed up on fifteen, seventeen, nineteen"—there being, of course, only eighteen holes. If a man hits a weak putt at Pelham, he'll hear, "Get out your purse and go home," or "Does your husband play golf, Sally?"

Conditions can be much worse at other city locales, where you will see hole-number signs spray-painted on tree trunks, utterly bare tee boxes without ball washers, sand traps without rakes, and the ubiquitous GOLF WITH YOUR FRIENDS poster in the clubhouse—a photo of Curly, Larry, and Moe in plus fours looking stoogeishly insouciant. Such conditions inspire disrespect: A sign at Douglaston in Queens beseeches: PLEASE RESPECT OUR NEIGHBOR'S [*sic*]. NEVER HIT BALLS OUT OF GOLF COURSE. Perhaps as a bizarre reminder, Douglaston's sixteenth green is rimmed by a metal freeway guardrail.

The city's courses often seem not pastoral escapes but stages for the seamiest urban dramas. A homeless man living in a tent at the Dyker Beach course in Brooklyn. Animal entrails from ritual sacrifices in the woods near Queens's Kissena Park course. A burning car left on the first fairway at LaTourette in Staten Island. Another manager conspiring in an illicit burial, of 500 truckloads of construction garbage by the seventeenth hole at Van Cortlandt; the leaching wallboards and the seep from discarded toilets killed 96 trees.

In 1993, six transit cops chased a gun-toting fare-beater from the Mosholu Parkway subway station onto the nearby Mosholu course, where they comman-

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deered golf carts Keystone Kops–style to surround him near the seventh hole. An elderly golfer in his electric cart served as a wheelman. "He was playing golf in the Bronx," Lieutenant James O'Neill mused, "so I guess he figured it was a regular day."

After the World Trade Center bombing, friends of mine played Mosholu and were paired with Phil, a police detective who was playing more or less undercover. He was pursuing a theory he had that the Arab greenskeeper at nearby Van Cortlandt could easily have diverted fertilizer for making the bomb. "Where the hell did he learn about grass?" Phil remembers thinking. "He grew up in a desert."

BUT NO MATTER HOW STRANGE things get, the area's 225,000 serious golfers are not deterred from fighting for toeholds at the 400 courses in and around the city. For a weekend tee time at top public layouts like Tamarack in New Jersey and Bethpage Black and Montauk Downs on Long Island, people line up at midnight and sleep in their cars. Heartland, a just-opened par-3 course in Edgewood, New Jersey, is open to the public 21 hours a day and illuminated by huge arc lights.

Manhattanites have it worst, with only a driving range nearby, on Randall's Island. (A range is opening in September at Chelsea Piers). In April, the *Daily News* announced that the nine-hole Coast Guard course on Governors Island, just below Wall Street, would admit a few members from the non-military public. Hysteria ensued. Even though the course is super-dinky—with fairways crossing each other as the holes jog around the eighteenth-century Fort Jay—the twenty spots were snapped up in minutes. Some golfers stuck on the 400-person waiting list offered to triple the $650 membership fee. One lucky new member, trucking executive Michael Marro, recommends wearing a hard hat when the course is busy, but says, "I have found my fantasy island."

"There is a clear need for a lot more public golf courses," says Jay Mottola, executive director of the Metropolitan Golf Association. "Right now, whoever has the best speed-dialer wins." This is why Split Rock's phone-reservation lines are jammed when the magic hour strikes—Tuesday at 3 P.M.—and why 300 players clog the course on a given Saturday.

Split Rock has other minor problems: The fourth and thirteenth holes run along I-95; the traps have so little sand that blasting the ball out is like trying to jackhammer through asphalt; long brown tongues of earth show where carts have rolled too freely and too often; and the fifth green is a crowned sliver, impossible to hold and wildly unpredictable to putt, a Masada where golfers hurl themselves to their deaths.

But I love the course regardless. There is a signal pleasure in hitting a crisp 5-iron to the pin at the 178-yard seventh,

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and having someone in one of the surly on-deck foursomes (there is always a wait at the seventh) grunt an inaudible pleasantry. It's a peculiar treat to (a) find your ball resting cleanly near the chain-link fence that keeps nags at the nearby paddock from tromping all over the fair-

The Area's Best Public Courses

Bethpage State Park
It's home to five eighteen-hole courses, but its pride and joy—and the possible site of the 2002 U.S. Open—is the famously difficult W. Tillinghast–designed Black course, which measures 7,065 yards from the championship tees. Weekend rates are $25; weekday, $20. New York residents can make a reservation seven days in advance once they acquire a photo I.D. Those without I.D.'s can call four days in advance. *Take the L.I.E. to Exit 44 South. Take Route 135 to Exit 8, make a left, and follow the clubhouse signs (516-249-0701).*

Montauk Downs
One of the country's top public courses, featuring small, elevated greens that look wide and play narrow. Weekend rates are $25 per person; weekday, $20. With an access card, you can reserve a week in advance. Sans card, you can call four days ahead. Forty percent of tee times are reserved for golfers who show up (very) early in the morning. *Take the L.I.E. to Exit 70, go south to 27 East, then follow the signs to Montauk (516-668-1234).*

Pelham/Split Rock
Rates are $17.50 on weekends, $15.50 weekdays with a New York City resident card; twilight-hour rates are $9.75 weekends, $8.75 weekdays. Rates for nonresidents are $6 higher. Advance reservations are $2 extra. *Take FDR Drive to the Bruckner Expressway, to 95 North; get off at Orchard Beach, Exit 8B (718-885-1258).*

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Richter Park
This scenic, well-maintained Danbury, Connecticut, course is built around two reservoirs, and water is in play on fourteen holes. The signature twelfth is a peninsula green with water on three sides. Out-of-staters pay $44; residents, $17. *Take 684 to 84, get off at Exit 2, take a left at the bottom of the ramp, go right at the second stop light onto Mill Plain Road (Route 6), take the second left, then follow the signs (203-792-2550).*

Tamarack Golf Course
Its two eighteen-hole courses were ranked fourth-best in New Jersey by *Golf Digest.* A registration card is $44. Out-of-staters pay a $50 greens fee; locals pay $30 on weekdays and $35 on weekends. *Take the New Jersey Turnpike to East Brunswick, Exit 9. Take Route 18 south, then right onto Cranbury Road, then right at the fork onto Dunhams Corner Road, then right onto Hardenburg Lane. The course is a mile down the road on the left (908-821-8881).*

SAMANTHA M. SHAPIRO

ways and(b) hit a searing knock-down under the nearby branches. And I still nurture hopes of someday parring the sixteenth. For $17.50 or so, plus $3.50 for a ham-and-cheese sandwich, and $2 for three balls, payable to the strange old guy in the parking lot, it's a genuine cheap thrill.

THE ATLANTIC

AFTER HITTING AN INDIFFERENT drive at the Atlantic Golf Club's second hole, I was left with 215 yards to the pin. Tiny, elevated, surrounded by a shaggy collar of bluegrass rough, the green was as remote as a contact lens going down the drain. My caddie, Mike Scarbo, who had the gray-eyed look borne of witnessing unnumbered fiascoes, said, "You can play a wedge 85 yards to the end of the fairway. Or," he added doubtfully, his hand already hovering over my wedge, "you can hit a wood and see where it goes."

Chagrined that Mike had already sized up my talents, but bowing to the course's reputation for making long, errant shots disappear, I hit the wedge of shame. Then I hit a 9-iron into the right bunker and took a double bogey anyway. So much for prudence. My playing partner, W. James Matthers, the club's general manager, chose the more heroic option, and hit a long iron. Triple bogey.

Somewhat battered, we proceeded to the third hole. Playing from the blue tees, which make the course 6,573 yards long with a daunting slope of 135, we now had to carry one of the course's seven wetlands to a valley 180 yards away. Mike chose this moment to muse, "I had one guy who'd hit seven shots on this hole, and he hadn't reached the fairway. If you're over a twenty handicap, this course is almost unfair." So much for *Golf Digest,* I thought: In naming the Atlantic Best New Private Course of 1992, the magazine ballyhooed its "playability."

I somehow mustered a good drive, then followed up by roping a wedge eight feet from the pin. Striding up the bent-grass fairway between big-shouldered dunes and fingerlike bunkers, with barn swallows and blue martins dipping overhead on a mild, sunny day, I finally relaxed into the charm of Rees Jones's design. He moved only 300,000 cubic yards of earth—roughly half the dislocation at some other prominent courses—building the Atlantic: It follows the natural folds of the land, and as there are no distracting yardage or hole-number signs on the tee boxes, you can escape into pure green sensation. In only its fourth summer, Atlantic already feels doughty, immemorial. "Members really enjoy bringing guests," says Jones, himself a member, "because it looks so . . . authentic."

I parred the third, bogeyed the great 195-yard fourth, and cautiously defanged the 428-yard dogleg fifth, the toughest hole. After making an 80-yard pitch and

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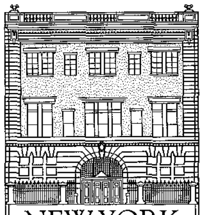

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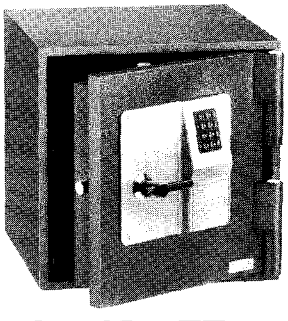

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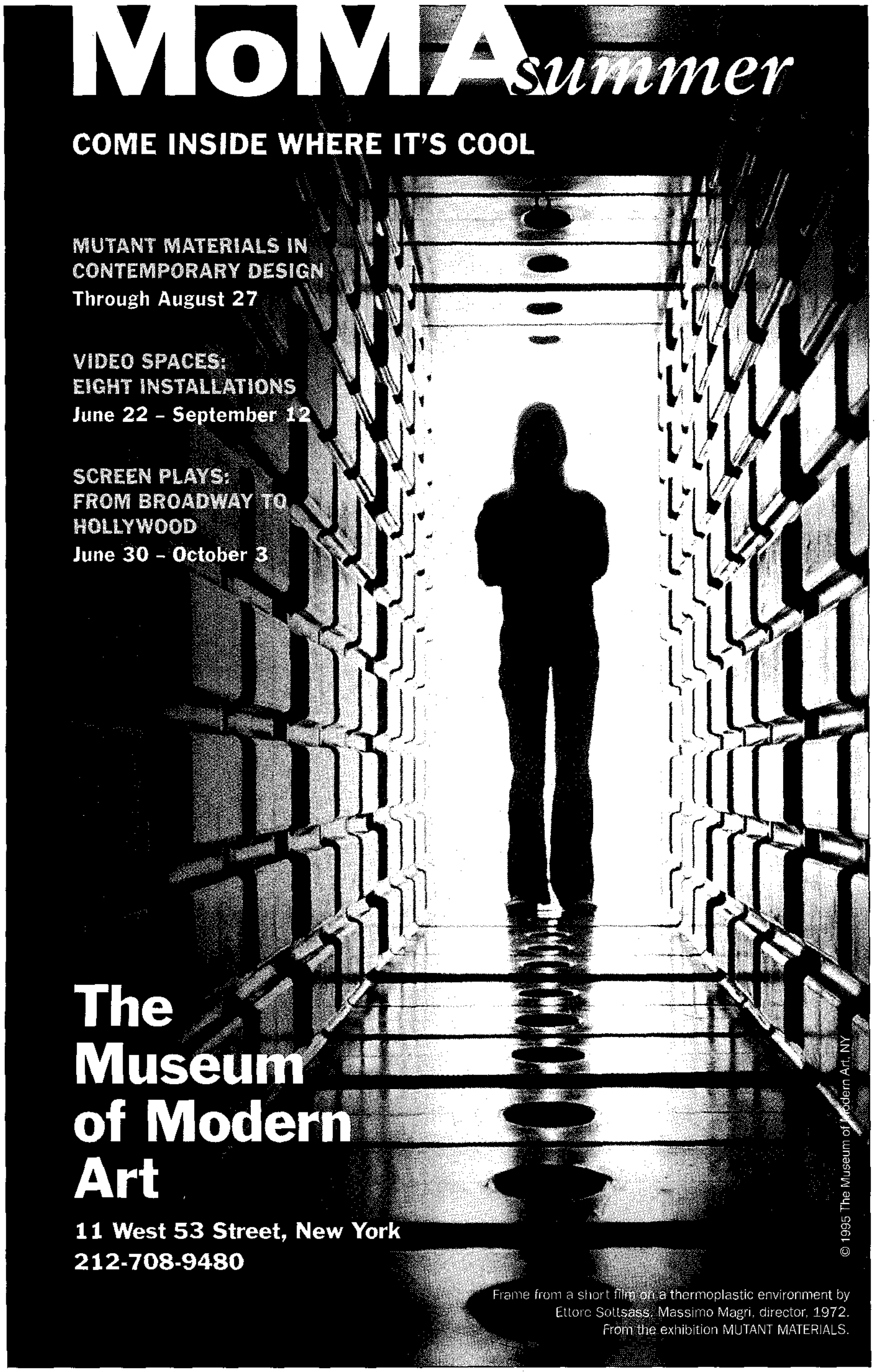
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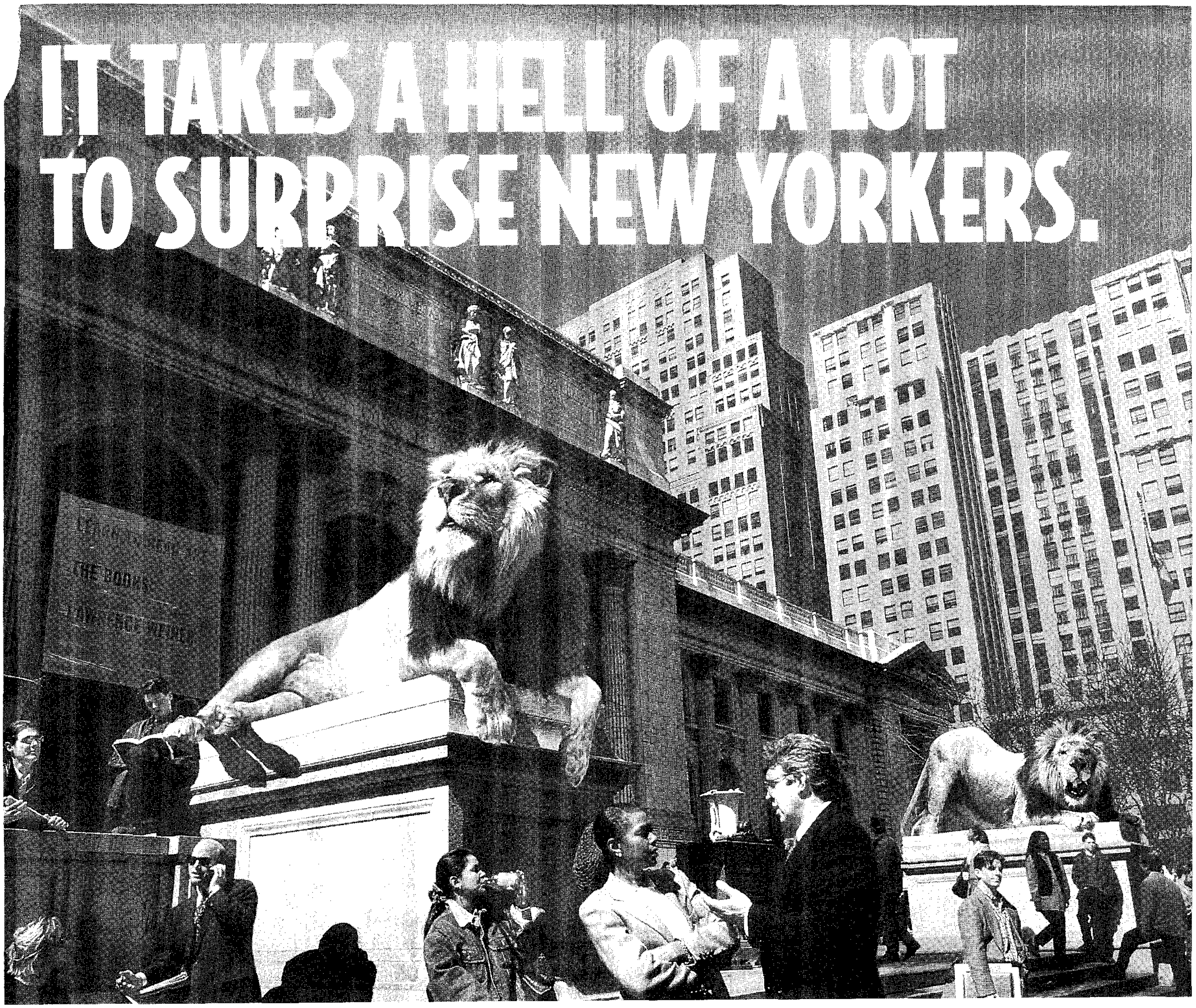
sinking a slick four-footer for par, I felt distinctly jaunty.

The 493-yard par-5 sixth overlooks a wetland of hazel and shadbush where foxes and harrier hawks reside. I almost joined them: My shockingly puny and wayward drive ended deep in a mound of fescue. I swiped at the ball twice, moving it perhaps three inches closer to the center of the earth. A few slightly less laughable shots found me in the left rough, 155 yards from the pin, with the customary 20-mile-per-hour wind gusting behind me. I punched a low 8-iron to the fringe in front of the green and watched approvingly as the ball rolled gently toward the pin. And kept rolling. And disappeared over the hill behind. "It's the most contoured green on the course," architect Jones noted later. "It really sweeps down on you." Yep. I took a nine.

A great golf course inflicts pain in equal measure with pleasure—indeed, tragedy burns deepest in the golfer's imagination—and it was at the sixth hole that I felt closest to the quixotic mission of Atlantic's founder, Lowell Schulman. Schulman, a genial real-estate developer and thirteen-handicapper, was a weekend houseguest in East Hampton in 1988 when he decided he simply had to build a new golf course in the Hamptons. He found a 204-acre farm on Scuttle Hole Road and swiftly plunked down $7.5 million for the land. "I was divinely inspired," Schulman says. "It was a lousy potato farm, but God, it looked like a wonderful place to play golf."

SCHULMAN HAD NO TROUBLE FINDING subscribers for his nascent club. This was the first private course built on the South Fork since 1963, and weekend warriors like Edgar Bronfman Jr., Leonard Stern, Alfred Taubman, and Jay Chiat had grown tired of waiting for spots at such Waspier enclaves as Maidstone and Shinnecock Hills. Getting to the head of the line there can take up to eight years, and even if you get in you are always having to allow boozy, bony-kneed men named Winky to play through. Atlantic has only 180 members, and intends never to have more, which means no tee times even on weekends: You just show up and whack some balls on the exquisitely groomed and contoured practice range, then head out.

Atlantic also has no waiting list: Should a spot open, a "suitable" candidate is recruited to join. "It sounds airy-fairy," Schulman says, "but the requirements are just that you be of good fellowship, honorable, and have love and respect for this gorgeous gift, the game of golf." You must also be able to pony up a stunning $175,000 to help defray the $24 million construction costs ($150,000 is returned if you resign). That's Japan-sized, and ten times the average Long Island club-initiation fee. Additional outlays include annu-



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al dues of $9,300 and such incidentals as caddie fees ($30, plus a minimum $10 tip), unaccompanied-guest fees ($150) and the odd club sandwich ($9).

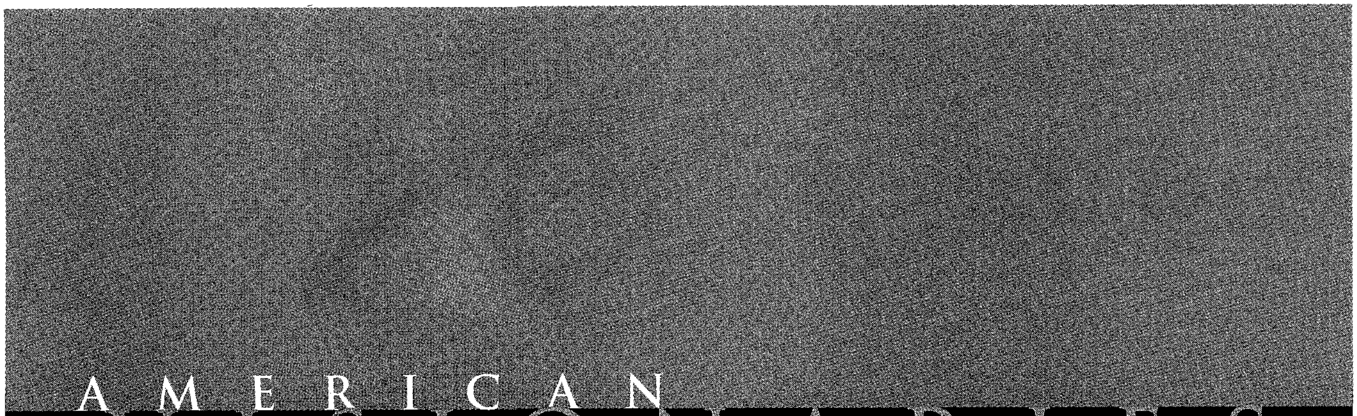
The clubhouse is a stylish, lofty, shingle-style affair, done in drake green and white and consecrated to golf. Golf-themed *New Yorker* covers line the walls, along with golf books by Herbert Warren Wind and old putters and mashies. The locker room features framed photos of Bobby Jones and fellow legend Tommy Armour, leather couches and soda syphons, heavy wicker hampers for used towels, and blue "Atlantic Golf Club" combs that are purified not in quotidian Barbicide but in the "Clean Ray Ultra-Violet Sanitizer."

The club's sixteen female members make it feel less stuffy than its neighbors (George Plimpton notes that until the seventies, the National in Southampton had a sign declaring, "Ladies may play as a courtesy but must make way at all times for any properly constituted match.") Nonetheless, I realized I was somewhat out of my fiscal-comfort zone when Jim Matthers changed the metal spikes on my golf shoes to plastic Softspikes (a practice intended to keep the greens billiard-table-smooth). It took him ten embarrassing minutes bent over a cobbler's last to dig out the crummy, muddy, worn-down spikes. I had plenty of time to ponder the members' shoes—supple, gleaming brogues sculpted of the finest Kangaroo—and their massive golf bags, which made mine look like a Quonset hut plunked down in Bel Air.

On the course, fortunately, such invidious distinctions dwindle, because everyone has a caddie. Having someone carry your clubs, clean the balls, replace divots, rake traps, find wayward shots, and—in Mike Scarbo's case—exhort the ball to "go," "turn," and "be the right stick" is a great pleasure of privilege, and it helped me play better. I'd like a caddie for life.

As we arrived at the thirteenth tee, Mike pointed to my notebook and said, "You got enough paper for this hole?" Jim shook his head forebodingly: "Truly a white-knuckle tee today." It's a 507-yard par-5 dead into the wind, over a gorge filled with black-willow trees. If you stop to consider the various ways things can go awry, they will. I smashed the ball—I mean, relatively—230 yards dead onto the fairway, then grinned. They grinned back, in concord.

The eighteenth is a final exam, an uphill-into-the-wind-576-yard par-5 that seemed to lengthen as we clambered up it. I hit three reasonably good shots and was still 50 yards from the pin. Jim and I were both pleased to make bogey and buoyed by the brisk three-and-a-half-hour round. Delighted, even. Lowell Schulman is right when he says, "I've built 28 office buildings, but they don't mean a fraction of what this golf course does—it's my great legacy." I realized, as I pulled the ball from the hole and headed toward a seat of ease on the veranda, that what I most wanted to do was to run to the first tee and go round again. ■



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*A Wolof term meaning to hear, to understand

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JOHN JAY THEATRE
JULY 26, 27, 28, 29 8:00 PM &
JULY 30 3:00 PM
TICKETS: $30

Photo: Andrew Eccles

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*If you are only purchasing tickets for Mark Morris Dance Group, come to the New York State Theater beginning June 19th or call TICKETMASTER 212-307-4100

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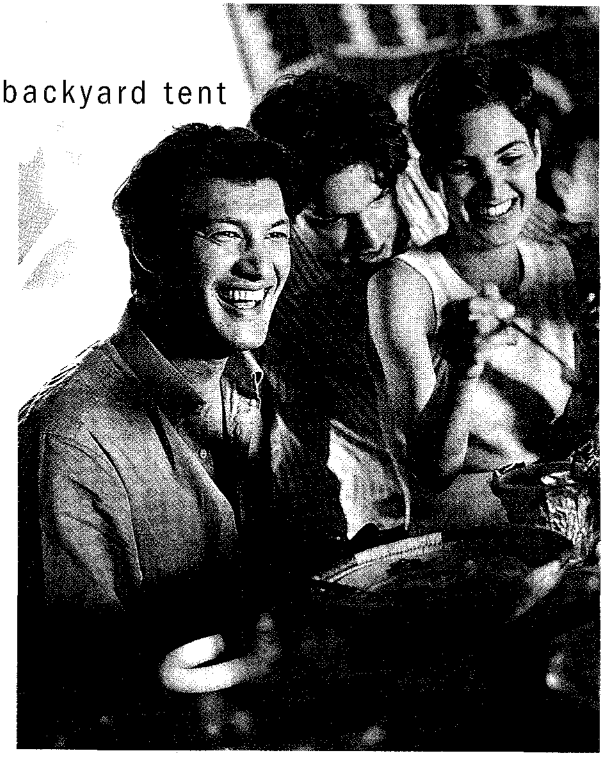
Marrakech meets mod in Frederic Fekkai's backyard tent

camping out

By Alexandra Lange



PUP TENT. THE BIG TENT. TENT POLE. TENT CITY. TENTER-hooks. As far as backyard or back-40 accoutrements go, the tent may be one of the most versatile. Big enough for one or 1,000, waterproof, sandproof, sunproof. Nomads, Fellini, Boy Scouts, and St. Tropez zillionaires all favor them—lift up the flap and enter another world.

All that exoticism may seem a little out of place in East Hampton, but *Über*-hairstylist Frederic Fekkai has devised his own outlet to paradise. His very of-the-here-and-now Hamptons house wasn't quite big enough for his taste in entertainment, so five summers ago, Fekkai bought a tent through Sam Ben Safi's Lexington Avenue shop, Sam's Souk, and pitched it on a slice of his fourteen-acre beachfront property.

"I'm sick of all these formal dinners. This is very stylish," he says of the elephantine construction. "I remember when I was in Marrakech, I was invited to a party in a large tent, larger than mine. Outside it was so hot, but inside it was cool."

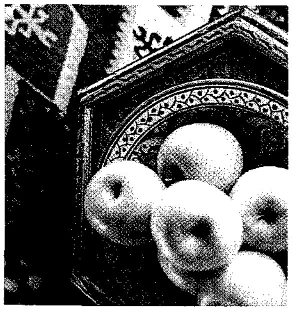
The waterproof canvas tent, which he sets up on his lawn from May to the end of October, was decorated by the late David Salomon, who covered the canvas ceiling with multihued velvets and blanketed the floor with cushions to the delight of both guests and Fekkai's 14-month-old son, Alexander. "It's so casual with everything low on the floor," Fekkai says. "After drinking, everyone can just lie down on the cushions." And when the bodies aren't spread so Seraglio-thick, "this is ideal for my son—he goes and jumps on the pillows. It's fascinating for him."

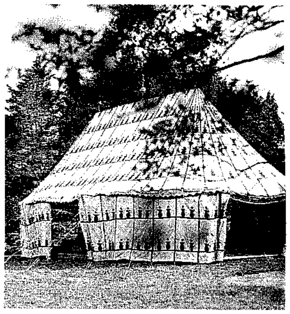
His gray-shingled house may be the superego, but his tent is definitely the id. It looks like Camelot from the outside; inside, like the *Arabian Nights*. Metallic Moroccan lanterns, wired for electricity, swing from the big top nine feet above. The cushions are double-faced and tufted, with combinations of batik, madras, velvet, and leopard-spot coverings over sisal matting. Two low round tables can seat up to 35 to feed whoever turns up. This afternoon, a few friends came by for grilled swordfish and blueberry pie, but the spectacle is whimsically multicultural. Fekkai often employs a Moroccan chef known for her couscous, but Tuscan pastas or Provençal vegetables might also be brought out. His musical tastes for the tent run to reggae and opera.

"Last year I did a party—everyone had a pareo and a straw hat. It puts everyone at their ease. You feel like you are somewhere else—you don't have to be uptight." Fekkai holds court this afternoon in his host's pareo, welcoming Wall Street types, infants, and neighbor Martha Stewart.

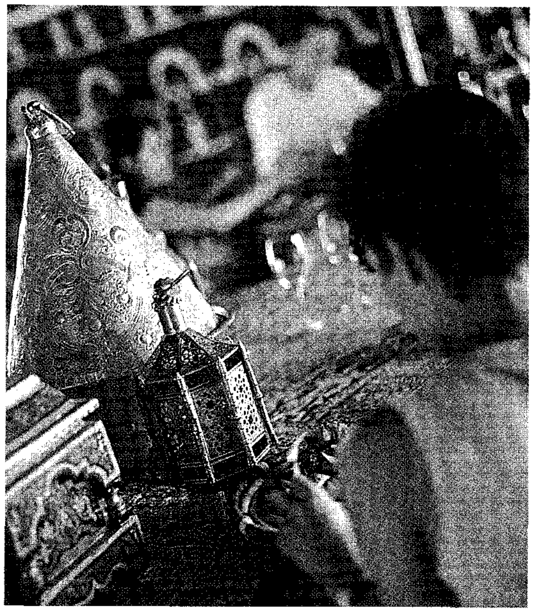
Fekkai hasn't seen a rash of circus stripes or a run on canvas among his Hamptons neighbors, but he thinks it's only a matter of time: "A lot of people are asking me where to get one. People are intrigued. [My tent is] something personal, special. They'll have to do it their own way."

PHOTOGRAPHED BY THIBAULT JEANSON
FOR *NEW YORK*



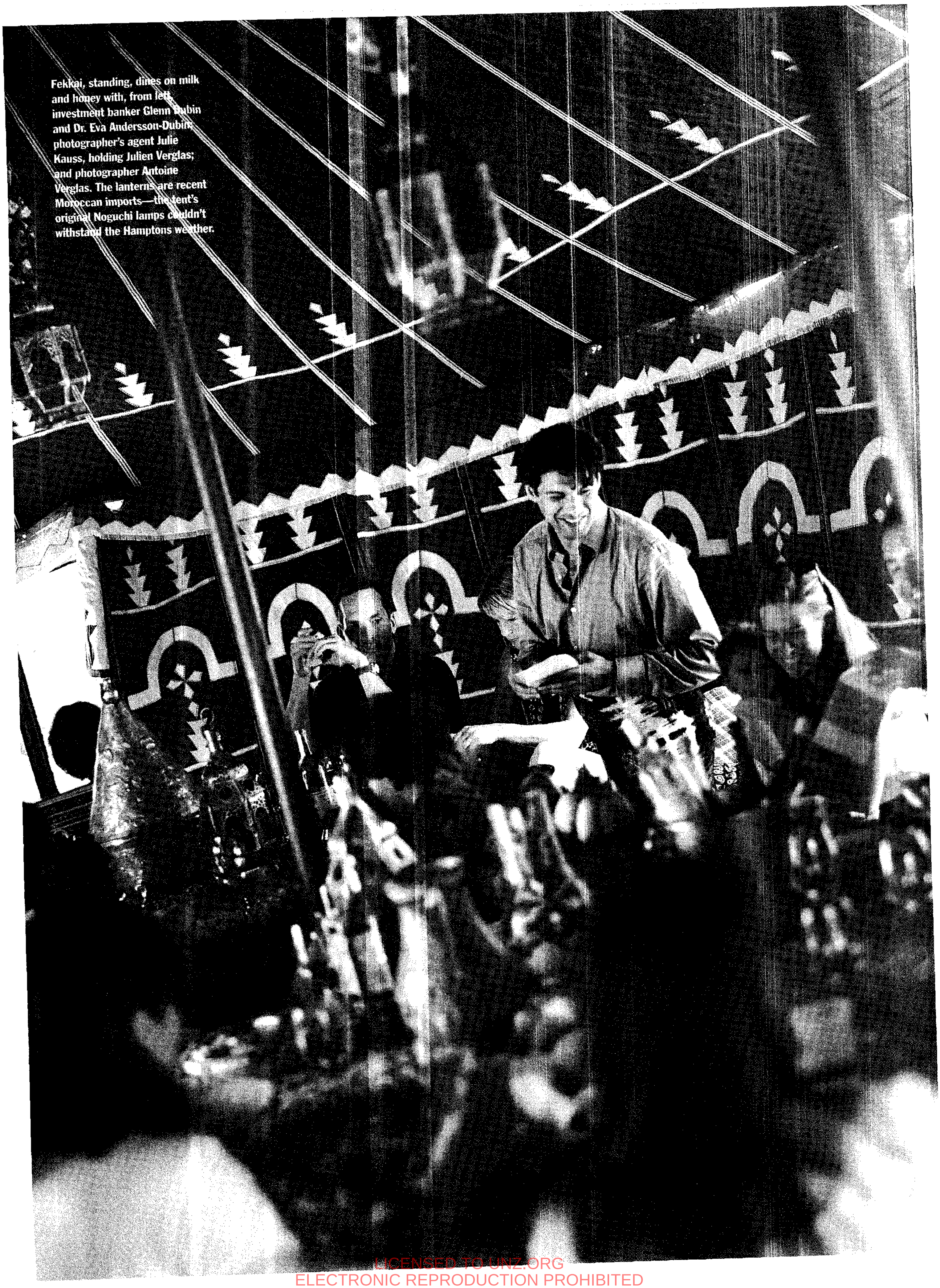


Above, Fekkai with Wall Street trader Patricia Navarro and lawyer Lance Valdez; fruits of the earth served on Moroccan ceramic platters; the tent in nature.



Below, exotic curios dot the kilim-covered tables.

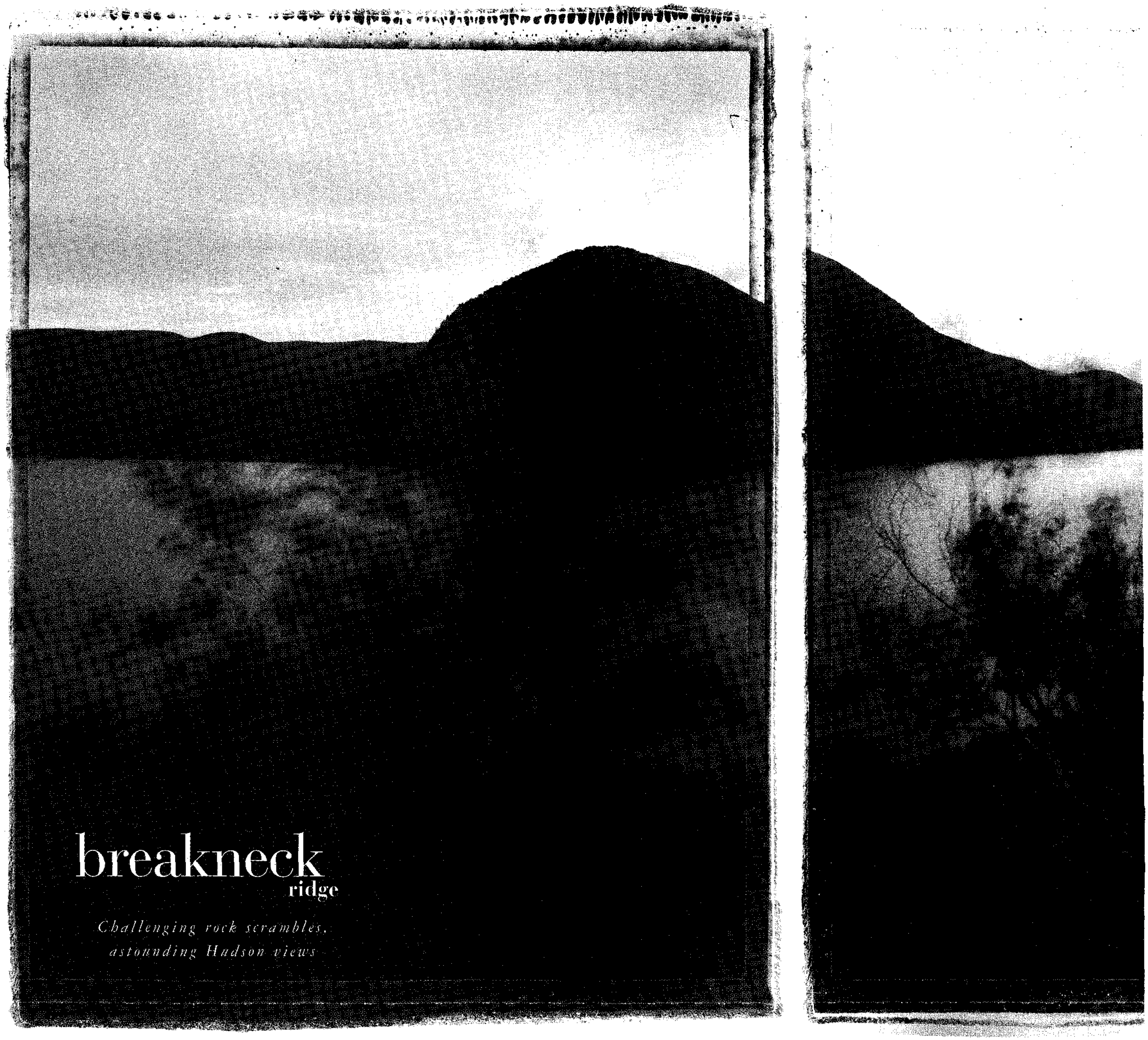
Ornaments and rugs courtesy of Sam's Souk.



Fekkai, standing, dines on milk and honey with, from left, investment banker Glenn Dubin and Dr. Eva Andersson-Dubin; photographer's agent Julie Kauss, holding Julien Verglas; and photographer Antoine Verglas. The lanterns are recent Moroccan imports—the tent's original Noguchi lamps couldn't withstand the Hamptons weather.

the nearest possible wilderness

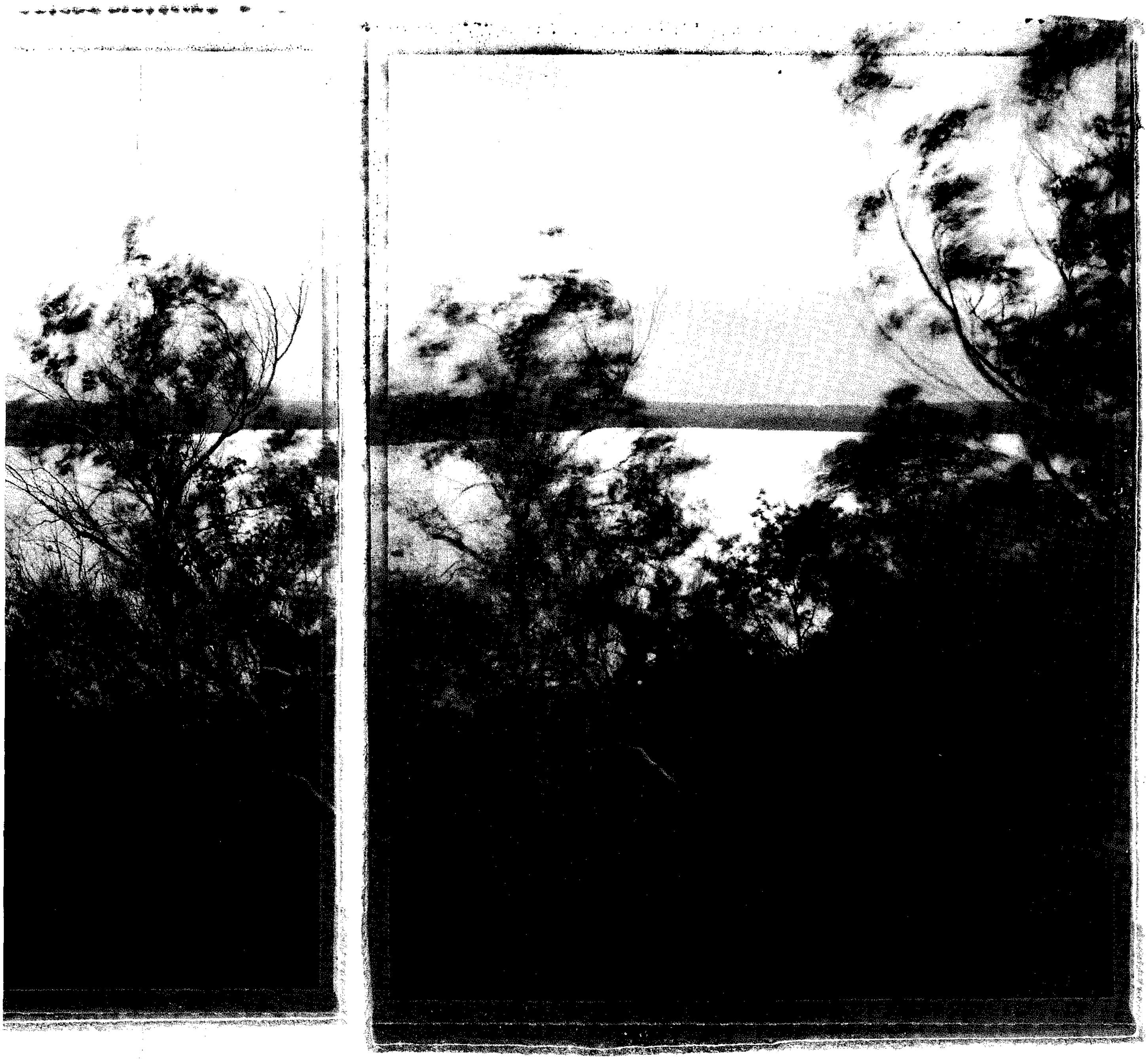
By Rob Patronite and Robin Raisfeld



breakneck ridge

Challenging rock scrambles, astounding Hudson views

It is entirely possible to wake up in the morning, drive 25 miles, hike, bird-



watch, commune with nature, and still get home in time for cocktails at eight

PHOTOGRAPHED BY RUSSELL KAYE
FOR *NEW YORK*

ward pound
ridge

Miles and miles of hiking trails beneath lush, leafy canopies.

WHEN IT COMES TO THE GREAT outdoors, New Yorkers can be divided into two groups: those who side with the late controversialist Edward Abbey when he wrote, "We need wilderness whether or not we ever set foot in it . . . without it the life of the cities would drive all men into crime or drugs or psychoanalysis," and those who agree with Woody Allen's quip "I am at two with nature."

But we all have our contradictions, Mr. Allen included. When a pair of rare red-tailed hawks made a nest of his Fifth Avenue penthouse TV antenna, Woody actually considered building a hawk-nesting platform for them on his terrace.

This brings us to the Biophilia Hypothesis, the relatively new scientific theory that purports that somewhere deep inside every human there lurks an innate bond with the natural world waiting to burst forth. Scientists offer as proof of biophilia's existence everything from the $30 billion tab Americans pick up each year for lawn maintenance to our predilection for dolphin-safe tuna. Recent examples of rampant biophilia here in New York include semi-regular photographs of baby gorillas in our city's tabloids, and a protest over a feast of tiny French songbirds at Le Cirque. Here, then, is a selective list of a few essentially untamed places—all within an hour's drive (more or less) of the city—for the emerging biophiliac in all of us.

Breakneck Ridge Trail

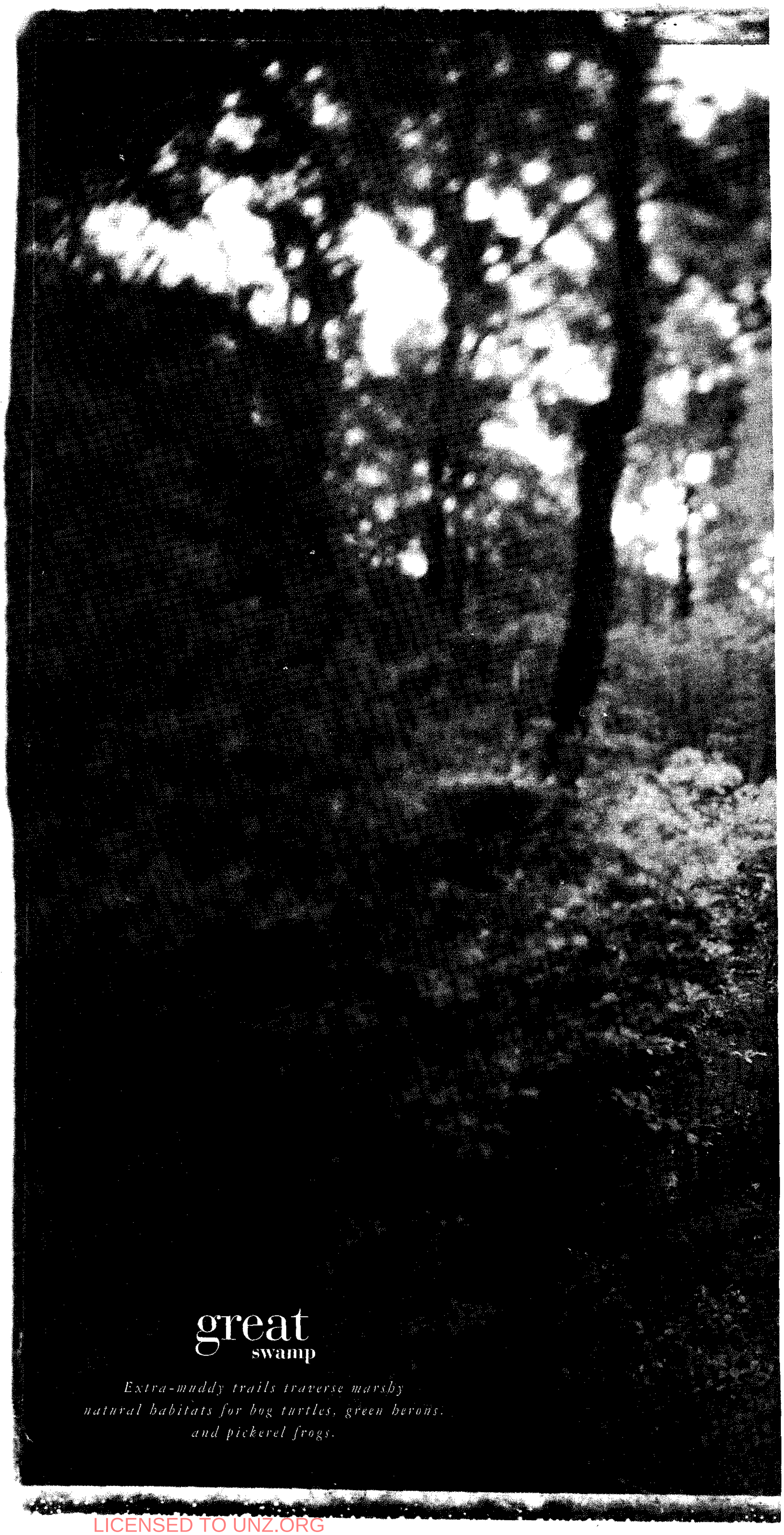
Casually trekking along the precipitous trail at Breakneck Ridge one recent afternoon are two mothers carrying their babies in Snuglis, a Bavarian tourist unadvisedly wearing sandals, and

unconcerned octogenarians. This Highlands hike on the border of Putnam and Dutchess Counties is a fairly rugged and, for acrophobes, scary, mostly vertical maneuvering up, around, and between granites, gneisses, limestones, slates, and quartzites. But it's all worth the spectacular views of the Hudson gorge and surrounding Highlands, even from the first knob of the trail, which is reached in about 30 minutes.

More devoted trampers continue to scramble up through woods and over rocks to several successive knobs—each one with an increasingly astonishing outlook. Eventually, there's a 360-degree view encompassing Sugarloaf Mountain, Bannerman's Island, Storm King Mountain across the gorge, and, in the distant horizon, the Catskill range. *Take the Taconic State Parkway to 301. Head west to Cold Spring, then north on 9D for two miles until you reach a tunnel. On the north side of the tunnel, the west side of the road, is a parking area next to the trail entrance. No entry fee. Travel time: one hour ten minutes.*

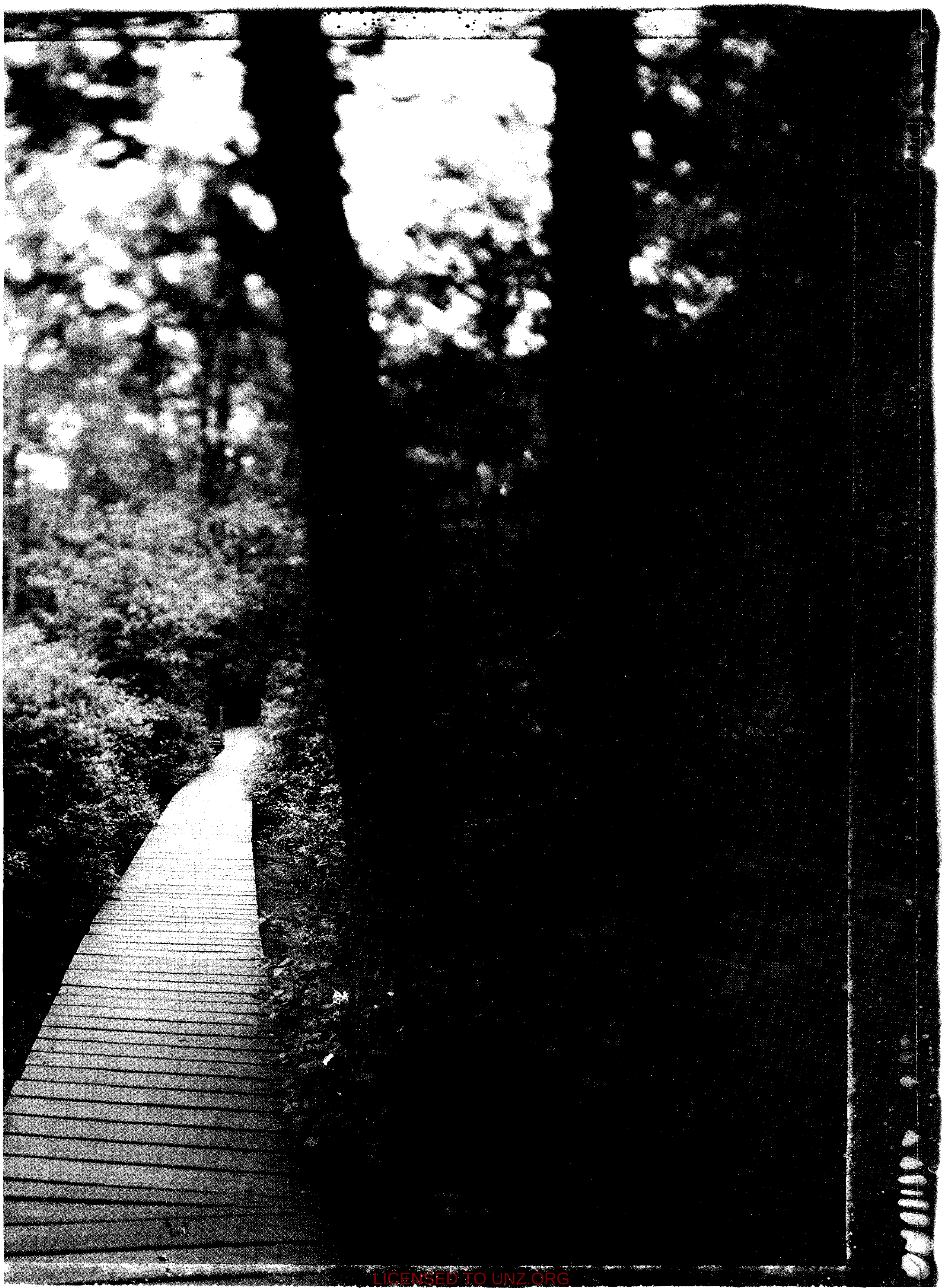
CAUMSETT STATE PARK

It's strange that so much of what we consider wilderness now was once just the normal way wealthy Americans lived. Caumsett State Park, on a Long Island peninsula jutting into the Sound, was once the estate of Marshall Field III. It's Gatsby territory, this part of the North Shore, and the road leading to the park curves around inlets and passes yacht clubs lined with sleek pleasure craft. Field designed the 1,500 acres as a self-sufficient estate, and the pony stables are still in use. Cars are not permitted beyond the lot at the park's entrance, so fishermen hike two miles to the deserted stretch of Sound shore. Trails and bridle paths cut through dense woodland and along lush green meadows, where hikers encounter a variety of wildlife from rabbits to chipmunks to a pair of what look like swans



great swamp

Extra-muddy trails traverse marshy natural habitats for bog turtles, green herons, and pickerel frogs.



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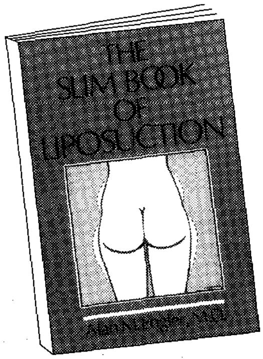

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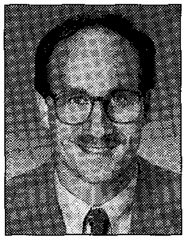

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under a tree but become, upon closer inspection, a couple of teenagers frantically pulling white T-shirts over their heads. *(516-423-1770) Take Northern State Parkway East to Route 110 (Exit 40) North to Route 25A West to West Neck Road North to park. $4 entry fee. Travel time: 45 minutes.*

PELHAM BAY PARK

Nowadays, most visitors to Pelham Bay Park head straight for Orchard Beach, the crescent of sand created in the thirties by Robert Moses. Beach construction changed the park's topography, and the resulting peninsula also encompasses a wildlife preserve that's home to several species of owls, Canada and snow geese, herons, deer, opossums, muskrats, and even the snowy egret.

To enter the preserve, follow the boardwalk north until you see the sign for Kazimiroff Nature Trail, which leads around the edge of a lagoon. The path leads into woodland where great stands of dogwood, red and white oak, hickory, maple, and winged sumac block the sunlight. The occasional scofflaw mountain biker speeds past, but the overwhelming feeling is amazing solitude *(718-548-7070 or 718-589-0096). By car, FDR Drive to the Cross Bronx Expressway (I-95) to Hutchinson River Parkway North. Watch for Orchard Beach/City Island signs, bear right off Hutchinson, then left for Orchard Beach. $5 parking fee. Travel time: 30 minutes.*

JAMAICA BAY WILDLIFE REFUGE

Bordered on the east and west by New York's newest and oldest airports are more than 14.5 beautiful square miles of islands and tidal marshes. Jamaica Bay Wildlife Refuge is a stop for more than 300 migratory and nesting species of birds, including the magnificent glossy ibis and snowy egret, which started nesting in the marshland in the sixties. Terns, black skimmers, herons, and plovers find this habitat, perched on the border of Brooklyn and Queens, hospitable—thanks mostly to the efforts of Herbert Johnson, a visionary horticulturist and the refuge's first manager. The East and West Ponds lie on either side of Cross Bay Boulevard, where the visitor center is located *(718-474-0613). Belt Parkway to Exit 17, south on Cross Bay Boulevard to visitors center. Or take the A train to Broad Channel stop and walk back almost a mile to the entrance. No entry fee. Travel time: 30 to 45 minutes.*

THE APPALACHIAN TRAIL

To experience a section of the Appalachian Trail, you only need an afternoon. The trail wends its way through Harriman

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and Bear Mountain State Parks, just 45 miles north of Manhattan. With more than 200 miles of marked trails looping through the two parks, it would be possible to return every summer and never cover the same terrain.

Here's one short hike that traces the path of the trail as it crosses the Hudson River. Park in the lot of the Bear Mountain Inn off Route 9W. Follow the trail north along Hessian Lake, then under 9W and out of the park across the 2,257-foot-long Bear Mountain suspension bridge. Turn left and walk north on 9D. Cross the road, enter the woods, and climb about half a mile up steep stone steps. Turn right at the woods road and follow blue blazes (blue splotches of paint on tree trunks) for about a half mile to Anthony's Nose, a Hudson promontory. *(914-446-4736) George Washington Bridge to Palisades Interstate Parkway to Exit 19 (Exit 16 for Harriman). Parking fees are $3 at Bear Mountain and $4 at Harriman. Travel time: 45 minutes.*

GREAT SWAMP NATIONAL WILDLIFE REFUGE

As New Jersey tops no one's list of scenic places to visit, it's surprising to learn that the 7,400-acre Great Swamp National Wildlife Refuge in Morris and Somerset Counties is nothing short of exceptionally beautiful. And it's sad to learn that it's in danger of being ruined by overdevelopment.

For now at least, you can roam the ten magnificent junglelike miles of swamp, grassy marshes, and wooded trails while hearing nothing but a cacophony of bird noises and witnessing a blindingly colorful display of wildlife including 300 species of birds, a huge variety of plants, and animals—red fox, whitetail deer, bog turtles, and pickerel frogs. *(201-425-1222) Great Swamp is 25 miles west of N.Y.C. in Basking Ridge, N.J. Take I-80 West to I-287 South. Get off at Exit 26A and follow the signs. Travel time: 30 minutes.*

WARD POUND RIDGE RESERVATION

Deep in the wilds of Westchester is a nature reserve that's perfect for first-time campers. The nearly 5,000-acre Ward Pound Ridge Reservation has year-round camping available in 24 rustic open-face lean-tos, each near running water and toilet facilities. For day-hikers, the reservation's 35 miles of trails make for good, fairly rugged trekking. Circular loops of four to nine miles are marked on the trail map available at the trailside museum. There used to be a fire tower from which you could see, on an especially clear day, Manhattan skyscrapers 40 miles in the distance. *(914-763-3493) Take 684 North to Katonah (Exit 6), then go east on Route 35 for four miles and turn right onto Route 121. $6 admission fee. Travel time: one hour.* ■

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	25 July	26 **MOSTLY MOZART ORCHESTRA** **GERARD SCHWARZ, conductor** **ALICIA DE LARROCHA, piano** **GIL SHAHAM, violin** Handel: Water Music Mozart: Piano Concerto No.27 in B-flat, K.595 Mendelssohn: Scherzo from Octet in E-flat Kreisler: Violin Concerto in the style of Vivaldi *Mozart: Symphony No. 39 in E-flat, K.543* **Tickets: $40/$30/$20** **Pre-concert July 26 at 7pm**	27 **MOSTLY MOZART ORCHESTRA** **GERARD SCHWARZ, conductor** **INGRID HAEBLER, piano ✱** **GÜHER PEKINEL, piano ✱** **SÜHER PEKINEL, piano ✱** **LISITSA & KUZNETSOFF, pianos✱** **ALEXANDER KORSANTIYA, piano ✱** All-Mozart Program: Concerto No.17 in G, K.453 Concerto No.10 in E-flat for Two Pianos Concerto No.7 in F for Three Pianos **Tickets: $35/$25/$15** **Pre-concert at 7pm**	28	29 **MOSTLY MOZART ORCHESTRA** **GERARD SCHWARZ, conductor** **RICHARD STOLTZMAN, clarinet** **JANE EAGLEN, soprano ✱** Mayr: Overture and Scene from Medea in Corinto *Mozart: Clarinet Concerto in A, K.622* Beethoven: Ah, perfido! Mozart: Symphony No.38 in D, K.504 ("Prague") **Tickets: $28/$20/$15** **Pre-concert at 7pm**
31 **EMERSON STRING QUARTET** **YEFIM BRONFMAN, piano** Haydn: Quartet in b, Op.33 No.1 Beethoven: Quartet in f, Op.95 ("Serioso") Brahms: Piano Quintet in f **Tickets: $28/$20/$15** **Pre-concert at 7pm**	1 August	2 **MOSTLY MOZART ORCHESTRA** **GERARD SCHWARZ, conductor** **ITZHAK PERLMAN, violin** Mendelssohn: The Hebrides Mendelssohn: Violin Concerto in e *Stravinsky: Pulcinella* **Wendy Hoffman, mezzo-soprano** **Stanford Olsen, tenor** ***Jan Opalach, bass*** **Tickets: $40/$30/$20** **Pre-concert at 7pm**	3 **TAFELMUSIK** **JEANNE LAMON, Director** MUSIC ON PERIOD INSTRUMENTS Handel: Suite in G Bach: Violin Concerto in a *Albinoni: Concerto for Two Oboes* Vivaldi: Concerto for Four Violins, Op.3 No.1 Telemann: Suite Tafelmusik, Book III **Tickets: $28/$20/$15** **Pre-concert at 7pm**	4	5 ***MOSTLY MOZART ORCHESTRA*** **PETER MAAG, conductor** **YURI BASHMET, viola** **MAXIM VENGEROV, violin** **CECILE OUSSET, piano ✱** Tritto: Overture to Il convitato di pietra Mozart: Piano Concerto No.21 in C, K.467 Mozart: *Sinfonia concertante for Violin and Viola*, K.364 Mozart: Symphony No.35 in D, K.385 ("Haffner") **Tickets: $28/$20/$15** **Pre-concert at 7pm**
7 ***CANADIAN BRASS*** **STAR OF INDIANA Brass and Percussion Corps** Bach: Toccata and Fugue in d Britten: The Young Person's Guide to the Orchestra Barber: Adagio Gabrieli: Antiphonal Canzona *and works by Handel, Purcell* Copland, Gershwin and Ellington **Tickets: $35/$25/$15** **Pre-concert at 7pm**	8 ***MOSTLY MOZART ORCHESTRA*** **GERARD SCHWARZ, conductor** **EUGENE ISTOMIN, piano** All Mozart Program Overture to the *Marriage of Figaro* Two Piano Concertos: No. 14 in E-flat, K.449 No. 24 in c, K491 Symphony No.40 in g **Tickets: $28/$20/$15** **Pre-concerf at 7pm**	9 **MOSTLY MOZART ORCHESTRA** **GERARD SCHWARZ, conductor** **DUBRAVKA TOMSIC, piano ✱** Haydn: Symphony No.44 in e ("Trauer") Mozart: Piano Concerto No.19 in F, K.459 Mozart: Symphony No.40 in g **Tickets: $28/$20/$15** **Pre-concert at 7pm**	10 **ANDRE WATTS, piano** **THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER** DAVID SHIFRIN, Artistic Director **MOSTLY MOZART ORCHESTRA** **CARLOS KALMAR, *conductor* ✱** Mozart: Quintet in E-flat for Piano and Winds, K.452 Janacek: Concertino for Winds, Strings and Piano Beethoven: Piano Concerto No.5 in E-flat ("Emperor") **Tickets: $35/$25/$15** **Pre-concert at 7pm**	11 ***MOSTLY MOZART ORCHESTRA*** **CARLOS KALMAR, conductor** **ANDRE WATTS, piano** **MILAN TURKOVIC, bassoon** Mozart: Serenata Notturna in D M.Haydn: Concertino for Bassoon Weber: Bassoon Concerto in F, Op.75 Beethoven: Piano Concerto No.5 in E-flat ("Emperor") **Tickets: $35/$25/$15** **Pre-concert at 7pm**	12 **MOSTLY MOZART ORCHESTRA** **CARLOS KALMAR, conductor** **EROICA TRIO ✱** Adela Peña, violin Sara Sant'ambrogio, cello Erika Nickrenz, piano Mozart: Serenata Notturna in D Beethoven: Concerto in C for Violin, Cello, and Piano ("Triple Concerto") Mozart: Symphony No.41 in C ("Jupiter") **Tickets: $28/$20/$15** **Pre-concert at 7pm**
14 **ACADEMY OF ST. MARTIN IN THE FIELDS** **SIR NEVILLE MARRINER, conductor** **TILL FELLNER, piano ✱** Beethoven: Leonore Overture No.3 Mozart: Piano Concerto No 9 in E-flat, K.271 Beethoven: Symphony No.7 in A **Tickets: $40/$30/$20** **Pre-concert at 7pm**	15 **ACADEMY OF ST. MARTIN IN THE FIELDS** **SIR NEVILLE MARRINER, conductor** **IMOGEN COOPER, piano** All-Beethoven Program: Symphony No.1 in C Piano Concerto No.2 in B-flat Symphony No.5 in c **Tickets: $40/$30/$20** **Pre-concert at 7pm**	16 **ST. LAWRENCE STRING QUARTET ✱** **JON KIMURA PARKER, piano** **TIMOTHY COBB, bass** Mozart: Quartet in C, K.157 Mendelssohn: Quartet in E-flat, Op.12 Schubert: Piano Quintet in A ("Trout") **Tickets: $28/$20/$15** **Pre-concert at 7pm**	17 **MOSTLY MOZART ORCHESTRA** **GERARD SCHWARZ, conductor** ***ALESSANDRA MARC, soprano*** **JANOS STARKER, cello** *Mozart: Symphony in D, K.297 ("Paris")* Mozart and Handel Arias Haydn: Cello Concerto in D Cherubini: Symphony in D **Tickets: $28/$20/$15** **Pre-concert at 7pm**	18	19 **MOSTLY MOZART ORCHESTRA** **GERARD SCHWARZ, conductor** ***PETER SERKIN, piano*** **JANET WILLIAMS, soprano** **NATHALIE STUTZMANN, contralto ✱** **HIROYUKI YOSHIDA, tenor ✱** **WILLIAM STONE, bass ✱** **PRO ARTE CHORALE** **Bart Folse, director** Mozart: Symphony No.1 in E-flat Beethoven: *Fantasia in c for Piano, Chorus, and Orchestra ("Choral Fantasy")* Mozart: Requiem in d, K.626 **Tickets: $40/$30/$20** **Pre-concert at 7pm**

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Once it was about fun; now it just seems cold

air conditioning

By Ian Frazier

I DATE FROM BEFORE AIR-CONDITIONING. AT THAT TIME, INDOORS AND OUTDOORS EXISTED ONLY DURING the colder months; in summer, everywhere was outdoors. The houses were always open during the day, and the lawn didn't stop at the doorsill but continued inside as linoleum and carpet. Now it is hard to remember what it was like routinely to be hot indoors. The outside air was the inside air, and it was all one big hot bath you shared with everyone else. The first air-conditioned place I knew of was a friend's parents' bedroom where we kids in the neighborhood would go and sit as if taking a ride at an amusement park. The room had blinds and gauzy curtains and a big master bed with a cream-colored spread and marble-topped bedroom furniture and ashtrays and silver drink coasters with glass bottoms. It was as removed from the ambient summer as a space capsule. Sometimes we just sat in the draft, and sometimes we sat in the draft and smoked Pall Malls. My friend's parents were founding members of the local gourmet club, and their house often smelled of exotic and great food, and their having air-conditioning made air-conditioning seem gourmet. When you gulp it as we did, air-conditioning doesn't smell, it tastes. Early-sixties air-conditioning had the flavor of fresh cigarette smoke, with a cool, delicious suggestion of rubbery vinyl underneath.

This was in Ohio, in a small-town suburb. From my friend's parents' bedroom, air-conditioning soon spread to nearby movie theaters, to our dentist's office, to certain motels our family stayed in on vacations. In these places, air-conditioning served as a special added feature; some movie theaters had signs that said, COME ON IN, IT'S KOOL INSIDE, and the word KOOL was pictured as if carved out of sweating, translucent blue blocks of ice sitting in ice-water puddles. Air conditioners began to turn up, improbably, in cars. Some of the early ones were built to fit in a car's rear window. My grandmother in Florida got a portable car air conditioner that sat under the dashboard on the hump between the seats. Its placebo dials had many finely calibrated settings, all of which produced the same powerful arctic blast. When I visited, I liked to drive her car with the windows open and alternate breaths between the air-conditioner air and the tarry, gassy, fishy, moldy 100-degree Florida air. Each made the other taste better.

Nowadays, almost any public indoor space has air-conditioning, and now I almost never taste it. True, air-conditioning in subway cars has its own distinctive sweetish-spoiled flavor, but I notice it only when I've just returned from out of town. And a few years ago, when they first put air-conditioning in the main reading room at the 42nd Street branch of the pubic library, the air there tasted sparkling and new. Mostly, though, air-conditioning stopped having any savor when it became commonplace. Today, the millions of cubic feet of cool air in the Mall of America in Bloomington, Minn., taste no different from the hundreds of thousands of cubic feet of cool air in the Minneapolis airport, or in any airport, or in all the linked-up immensity of air-conditioned spaces across the land. You tend to notice only the exceptional. A while ago, I was with my kids at a small-town Fourth of July parade and the younger had a sort of emergency, and I sat on a skirt of lawn behind a fast-food-restaurant parking lot to change him, and suddenly I got hit upside the head with a blast of hot air—the exhaust of the restaurant's air-conditioning system exiting from a standing vent nearby.

Now, there was air with some texture to it! I didn't gulp it—you would never want to—but I did turn to face it for a minute or two. The close, meaty breath of the fast-food dragon carried many intimations, none cheerful. It reminded me of the hot and steamy institutional scent of towels that comes from the air-conditioning outlet at a nursing home near my apartment—mortality, I guess, being the common theme. Today, the true character of air-conditioning is revealed not indoors but outdoors. It's in what the vents exhale into the overlooked, leftover, non-air-conditioned outside world; in the fevered gusts of expelled office scent and bedroom humidity and house smells as individual as fingerprints; in the water puddles under the idling bus or car; and in the drops of condensation that fall from window units in high-rises in drifting descent to the sidewalk, where they startle out-of-towners on cloudless summer days.

At first, air-conditioning was about fun, with the usual American suggestions of utopia-to-come. Then, as often happens here, it became an expression of the Self. My neighbor across the narrow shaft-way hits me with the all-night roar of his Fedders combined with whiffs of often-rewashed T-shirt, so I put a Westinghouse in my window and blast me back at him. Air-conditioning is to the daily atmosphere what people singing tonelessly with their Walkmen are to the environment of sound. You have to technologize in self-defense if you want to get out of the dumping grounds. And now almost no place is the same outside as in.

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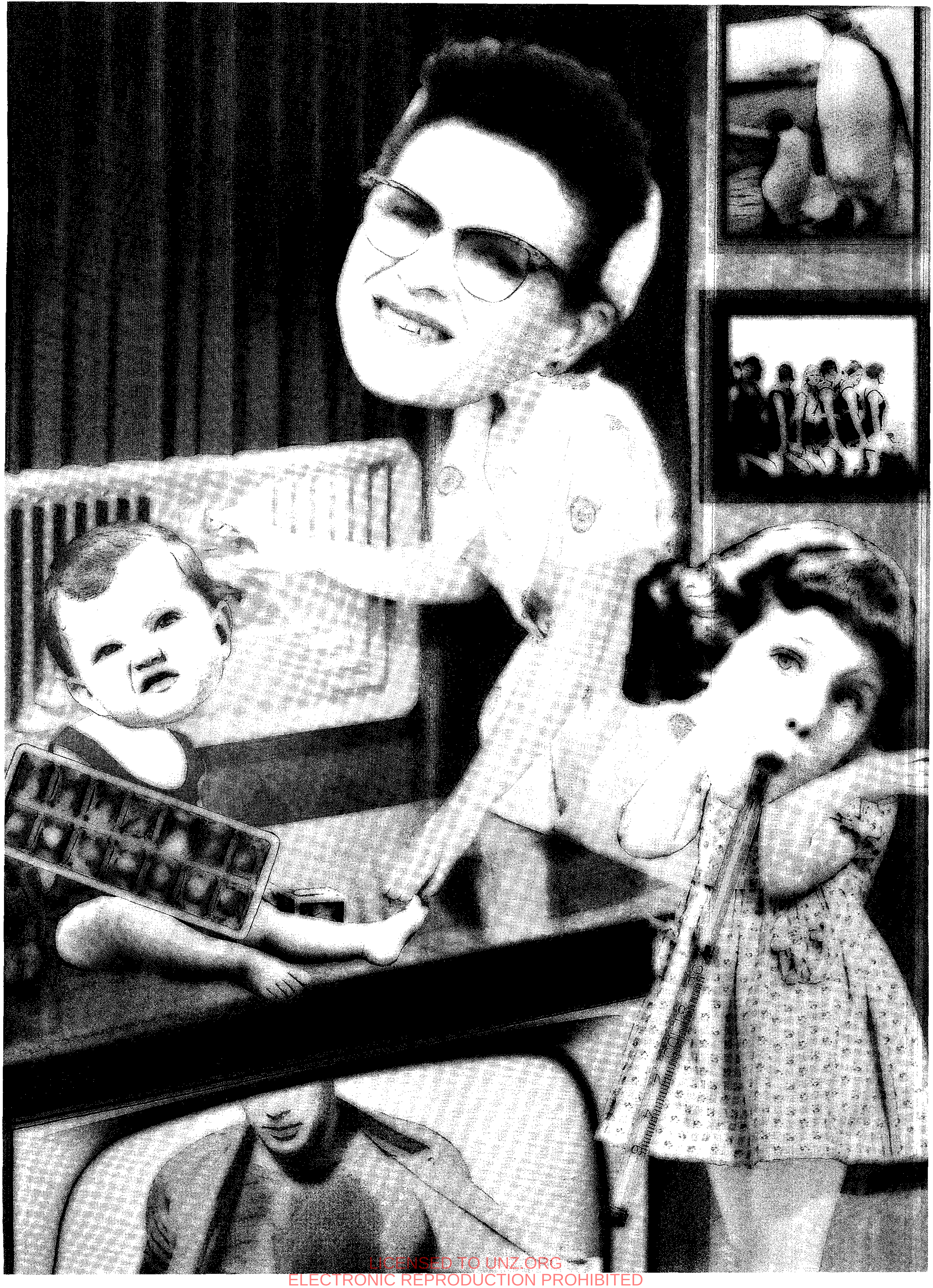

What I'm doing on my summer vacation

By Alexandra Lange

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Kitty Carlisle Hart, *chairman of the New York State Council on the Arts, actress, singer:* I think I'm going to be doing some summer stock in Dennis on Cape Cod and Ogunquit, Maine. Something that's probably the music of Richard Rodgers.

The State, *sketch comedy troupe (MTV):* We'll be hanging out at Gracie Mansion a lot. It's really weird. Giuliani called and was like, "Guys, how about a barbecue?" And we said, kind of suspiciously, "Ooookay." And then he was like, "How about every day this summer?" Real cheerful like, you know?

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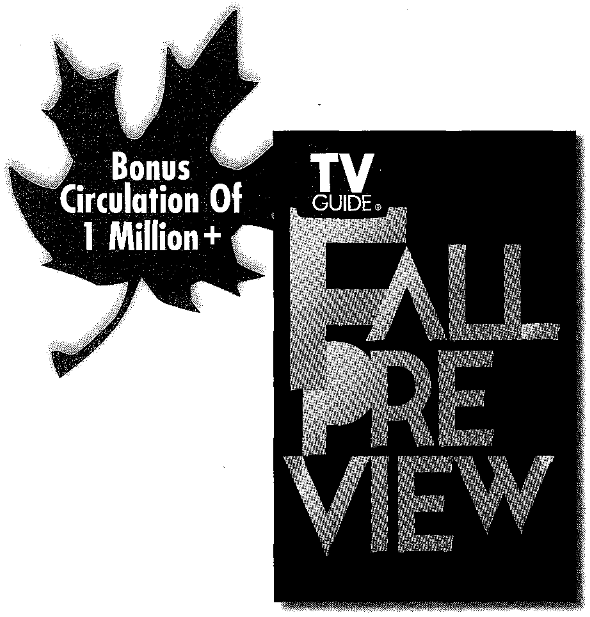
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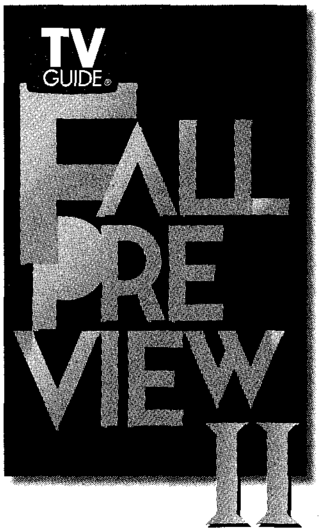
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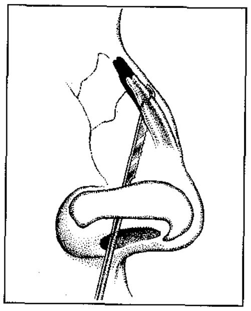
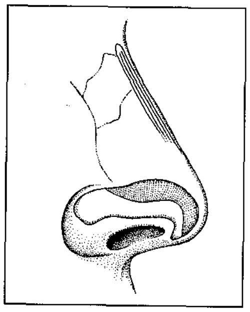
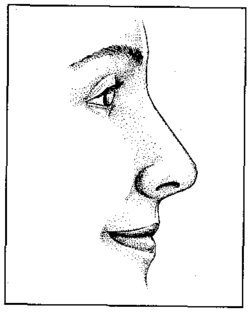


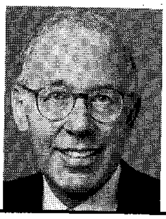
A large nose can be reshaped. The hump can be removed by means of an instrument inserted through the nostril. The excess bone is removed leaving a more attractive profile.



A broad or long nasal tip is narrowed and shortened by sculpting the cartilage around the tip of the nose. Shown here by the shaded area. No external incision is needed.



The result is a more pleasant facial appearance. The nose is more attractive and has a natural look in proportion to the face.



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Like he knew something we didn't. And so, obviously, we're like, "Yes, sir. Thank you very much, sir." And that was it, so now we're just kind of scared and waiting to go barbecue with Mr. Giuliani for many, many days in a row.

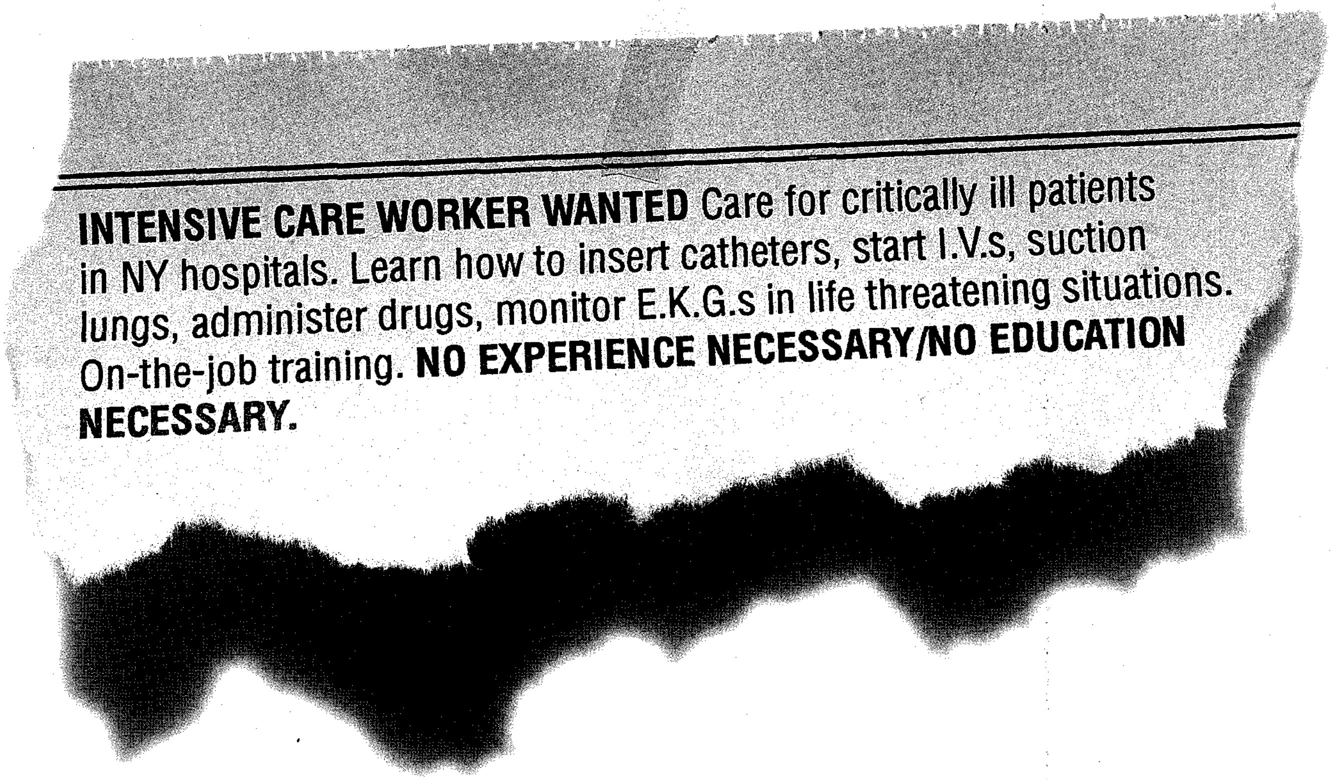
Mark Green, *public advocate, New York City:* Basic and boring. Parents Day at my son's camp and secondly, a week of visiting my brother in Long Island, where I am eager to do what I can't in the city—read biographies and play tennis with my family.

Julia Phillips, *movie producer; author,* You'll Never Eat Lunch in This Town Again: I don't take vacations anymore. I have a tax problem. I wrote a whole book about it called *Driving Under the Affluence.*

Veronica Webb, *model/journalist:* I'm hanging out in the Hamptons and playing tennis. I jog every day in Central Park. Also, I'm involved with a couple of charity events over the summer. On July 8, DISHES is having a big volleyball/beach-games event out in the Hamptons at Atlantic Beach. In August, I'm the honorary chair, with Bobby Shriver, of the Rush Kids for Art and Culture in the Hamptons '95 fund-raiser, basically in response to the cutbacks in funding for art programs for children. We're raising money for a foundation for children's arts and culture education.

James Lecesne, *actor and playwright,* Word of Mouth *(Promenade Theatre):* Since I'm performing Sunday and Monday evenings, any vacation I plan will have to be quick and built around that schedule. Is it too crazy to go all the way to Italy for five days? I'm working on a new project and the major location I have in mind is Verona, Italy—okay, so maybe it's just an excuse to travel to Verona. But if I'm going to let inspiration lead me, I might as well let it take me all the way to Italy.

Photograph by Walter McBride/Retna.



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Diana Trilling, *New York intellectual:* I'm not going to have more than a month of vacation; I usually don't take more than a month. I'm going to Wellfleet on Cape Cod, where I've gone now for the last eight or nine years. I have a little place to live that I don't have to housekeep but where I can do my own cooking. It's quiet and I have friends in the neighborhood and in Provincetown.

Anthony LaPaglia, *actor,* The Rose Tattoo: I'm working. I'm probably doing two movies back-to-back, so there's no vacation for Anthony. But actually, it is my pleasure—I love working.

Victoria Wyndham, *Rachel/Justine on* Another World: I'm taking a week this summer to work with my new fourth-level dressage horse, Andante, who's the new love of my life.

Jean Stein, *editor,* Grand Street *magazine:* I'll be working on the "Space" issue of *Grand Street* and on a book about Hollywood and its rebels. At the end of the summer, I'm going with my husband to Istanbul, a place I've wished to visit since I studied at the Hagia Sofia in art-history class.

Toukie Smith, *owner, Toukie's; co-host,* Talk It Over *(Lifetime):* I'll be taping my new show at my restaurant all summer. I'm thrilled! It's with Blair Brown. It deals with women's issues from old age to mothers raising sons. And I'm making all-new recipes for my restaurant. Some new pastas, some new chicken dishes. And then I get away. I hide away. I don't tell. I have a nice little garden.

Sally Jessy Raphaël, *talk-show host:* My husband, Karl, and I have chosen to vacation in Europe, and this summer we are heading to the spectacular Pyrénées of southwest France. We think it is the perfect time of year to enjoy the beauty of

Photograph by Michael O'Neill.

Europe while relaxing with friends and family. Karl and I plan to shop, sightsee, work with our French tutor, and bask in the sun. As for sunbathing topless—I don't think so.

Harry Evans, *publisher, Random House:* Riding in the West, where no posse can find me.

Cyndi Lauper, *singer,* 12 Deadly Cyns . . . And Then Some: My summer will be work, work, work. To relax, I've been playing with my new puppy, a chocolate Lab named Joe. I've been buying books and toys and trying to train him.

John Berendt, *author,* Midnight in the Garden of Good and Evil: I will be spending time in two places this summer: Venice and a small and very peculiar town in East Texas, the name of which I am not prepared to divulge. I will be taking notes the whole time, but I have no idea what, if anything, will come of it.

Debi Mazar, *actress,* Batman Forever: Barbecuing in Bensonhurst and sunning in Capri.

Jay Garon, *literary agent, Jay Garon-Brooke Associates:* For the first ten days of July, I'll be at my home in Key West checking on some major renovations I just completed, and that's where I'll celebrate my birthday. At the end of the summer, I'm going to London for some new suits and to see the new shows. I'm staying at my favorite hotel, the Savoy, where they call me Mr. Garon-Brooke, which is the name of my company. In between I'll spend four-day weekends at my house on Fire Island.

Katie Ford, *CEO, Ford Models, Inc., and* **Andre Balazs,** *owner, Chateau Marmont:* We are going to St.-Tropez and Shelter Island. It's a very yin-yang thing—the excess of one is nicely balanced by the simplicity of the other.

Magee Hickey, *reporter, WCBS News:* We are going to Ireland the last two weeks in August. Someone I met through a lot of Irish stories [I did] here moved to Belfast a couple of years ago. My friend Carl von Ohsen just sent me a big packet of tourist information. It's peaceful right now, and Northern Ireland has great golf courses, and my husband loves to golf. My girls really, really want to go because there are all these children's movies about Ireland right now. They saw *Roan Inish,* and they are really into that movie with Gabriel Byrne, *Into the West.* They see that all the time at home.

John Loring, *senior vice-president and design director, Tiffany & Co.:* I do not have a nearby country house; I have a very faraway country house in Michigan, two hours north of Chicago and minutes from the beaches of Lake Michigan. I frequently go there on weekends. Door-to-door, it's the same time as going to the Hamptons, but instead of having a nervous breakdown on the Long Island Expressway, I have a cold drink and sit back on the airplane. And once I get there, I have really gone somewhere. Otherwise, the kinds of summer houses I like the best are other peoples' summer houses. The thing I actually love the most in the summer is weekends in the city. It's easy to get around, you can get a table in any restaurant, and everyone is happy to see you. I think it's just miraculous. I go to Dublin to stay for a

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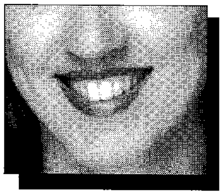

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week. Ireland is the next island after Long Island. And every two years, I give a major lunch party outside of Venice for the Save Venice charities. This year, on the thirty-first of August, I will be giving an intimate little lunch for 300 people at Stra on the Brenta Canal at the Villa Foscarini. This has certain complications attached to it. The rest of the summer, I will be letting other people entertain me.

Nan Talese, *president, publisher, editorial director, Nan A. Talese/Doubleday:* Gay and I have a house in Cape May County [New Jersey] in a town called Ocean City. It's the town in which Gay grew up, and part of his last book was placed there. It's a very quiet, Norman Rockwell town 140 miles south of New York. It's on one of the Barrier Islands. We'll probably spend time and long weekends there. It's a perfect antidote for a busy social life in New York. Lots of Philadelphians go there, but there aren't too many New Yorkers. We'll play tennis and spend lots of time in the ocean.

Adrienne Vittadini, *designer:* I will be sailing in Corsica.

Faith Stewart-Gordon, *soon-to-be-former owner, The Russian Tea Room:* Every weekend in June, I'll be at the Russian Tea Room watching the Manhattan Theatre Club's cabarets. The rest of the summer I'll be moving from one house in Connecticut to another house in Connecticut, so I'll be spending the summer packing and unpacking. I have three dogs to move, too, which complicates everything. Then I'll spend a little time relaxing in Nantucket in a house I've rented and play lots of tennis.

Gianni Versace, *designer:* I will be spending two weeks in Turkey. For me, this will take me on a dream holiday—beautiful landscapes, wonderful sea, and extraordinary richness in culture. It will be a perfect combination of relaxation and intelligence: hidden archeological museums, casual fisherman restaurants on the seaside, everything giving a sense of peace. No discos and no tourist crowds.

Judith Rossner, *author,* Looking for Mr. Goodbar: The most interesting thing I'm doing? At the beginning of August I'm going to Santa Fe for the rehearsals by the Santa Fe Opera Company of an opera called *Emmeline,* which was inspired by—well, more than inspired by—one of my books, called *Emmeline.* The composer is Tobias Picker, and the librettist is J. D. Mc-

Photographs: top, Rose Hartman/Globe Photos; bottom, Pamela Stein.

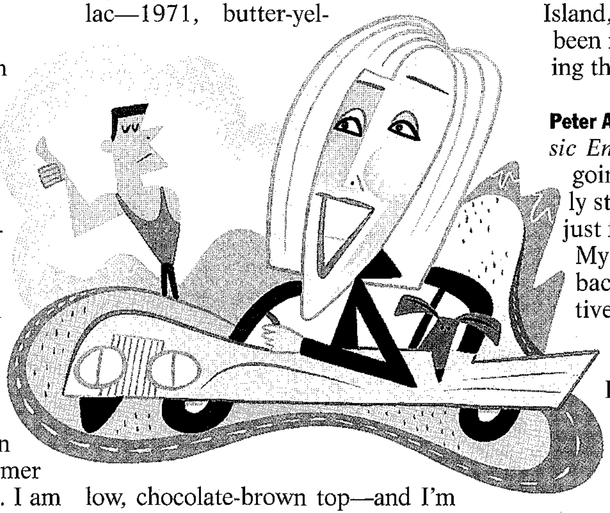
Clatchy. The rest of the summer I'm going to spend at my house in Millbrook finishing my new book, which is a sequel to *Emmeline* called *Matthew in Motion,* and gardening. I have a lot of herbs and a few vegetables and a lot of flowers. It's a white house, and I always have red impatiens in the shade. This year I put in a hundred or more pansy plants. They do very nicely on the hill in front of the house. I basically do tomatoes, zucchini, and cucumbers. I have a lot of good herbs.

Joe Armstrong, *publisher,* Garden Design *and* Saveur: My plans are simple—work, visit my favorite pop singer on Martha's Vineyard a few times, and fly down to Abilene, Texas, to take my grandmother down to the Dixie Pig Restaurant for her hundredth birthday.

Scott Spencer, *author,* Men in Black: A Novel: One of the compensations of being a writer is not having to take my holidays when everyone else takes theirs. I traveled to Turkey in mid-May—a stunning, Dionysian idyll—and was back before the summer crush began. Now it's time to write. I am one of those New Yorkers with agrarian roots; it's in my genetic code to believe that summer is when you work the hardest. So rather than fighting for my place in the sand, I'll be at my desk—but watch me rock, come the harvest moon!

Lewis H. Lapham, *editor,* Harper's Magazine: Mostly, I'm going to libraries in New York and New Haven to write a book about Yale University, but also, with any luck, in August to Newport, to read the novels of Edith Wharton, play a variation on the game of tennis, and admire the sea.

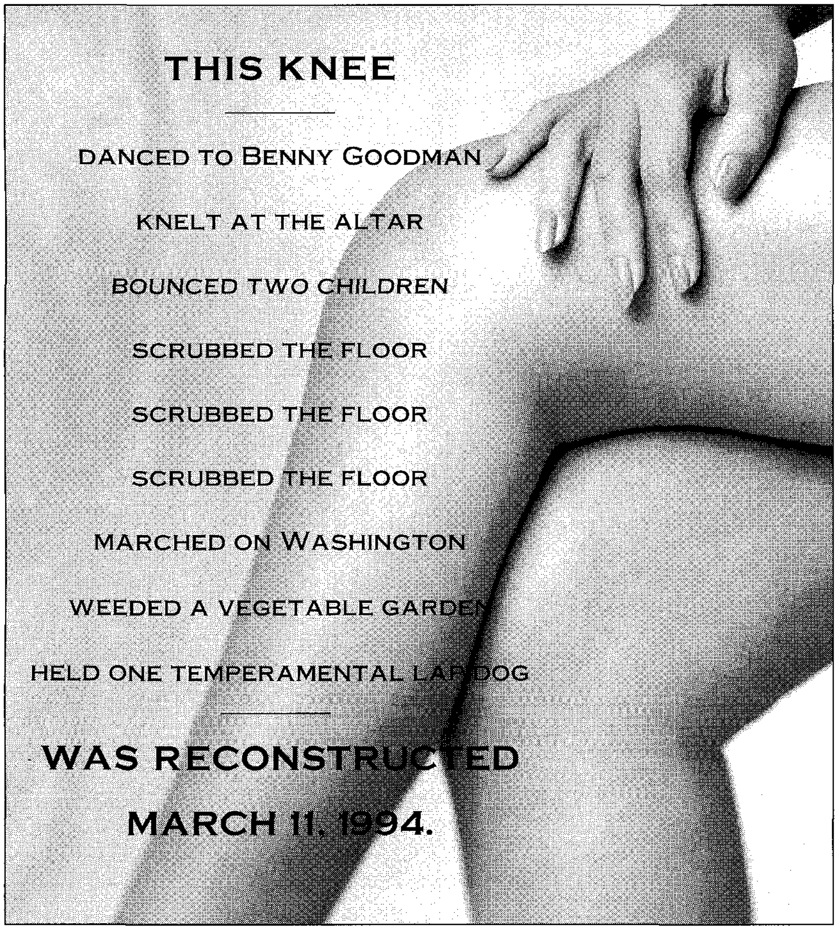
E. Jean Carroll, *columnist,* Elle; *host,* Ask E. Jean *(America's Talking):* I'm going to take my big old Eldorado Cadillac—1971, butter-yellow, chocolate-brown top—and I'm going to drive across the U.S. on the back roads and I'm going to pick up hitchhikers. When I get to the other side in September, I'm going to write about it. If I'm alive in September. I'm going to have my .357 Magnum under the seat, that and my Wonderbra. The rule is, I'm picking them all up—I'm not going to pass one by without picking him or her up. I'm going to have a tape recorder and a camera and my dog. I've got five weeks to do it in. I'm taking the southern route—more interesting characters. We've got to get these people recorded! I'm looking for my next husband.



Karen Duffy, *model/actress; correspondent,* TV Nation *(Fox):* I have a house in Shelter Island, and I love to kayak. Lately I've been running all over the country filming things for *TV Nation.*

Peter Asher, *senior vice-president, Sony Music Entertainment:* I'm just going to be going back to Malibu, where my family still is. When I took this job, we had just finished building a house out there. My vacation will probably be going back there and spending two consecutive weeks. We have a house in Italy, and my family will probably try to go there and I will try to join them. It's near Arezzo on the border of Umbria and Tuscany. My vacation will be going to Malibu, and their vacation will be going to Italy.

Andre Harrell, *chairman and founder, Uptown Records:* Through August 5, I'll be traveling to ten cities—Los Angeles, Detroit, Chicago, Philadelphia, Charlotte—with Jodeci, and we'll be doing these UrbanAid on-site visits. I'll be going and doing interviews



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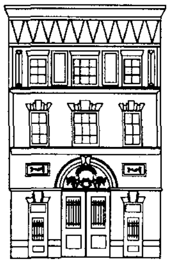

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with Jodeci and creating this awareness [of AIDS]. I wanted to do it while it was on people's minds after Eazy-E passed. When you try to put together a fund-raiser like this, it's almost like giving birth to something. We've got Malik Yoba from *New York Undercover,* Sean "Puffy" Combs, Jodeci, Omar Epps, Biggie Smalls, and Heavy D. They'll be on *Video Music Box,* BET, MTV. All this is to lead up to the big show in October at Madison Square Garden. I got a house out on the Hamptons, me and Russell Simmons, out in Sagaponack. I'll go there on the weekends. I'm trying to see if I can put together a fund-raiser out in the Hamptons, bring in artists that they'd like and charge a high ticket price. Kind of like a summer all-white night, a summer fashion thing.

Dina Merrill, *vice-chairman, RKO Pictures; actress; socialite:* I'm not going to have much of a summer. We have a couple of pictures in preparation. Hopefully, we'll get some weekends in there at the Hamptons. We do try to take a good week or ten days, but this year I don't think we're going to. One of the films is going to be shot in England or Ireland—we're going over to scout locations in a couple of weeks. The other will be shot somewhere in the United States.

Sirio Maccione, *owner, Le Cirque:* Unfortunately, we don't have a summer vacation. We are open the whole time. I go to Italy; I go away in July. I have a house in Tuscany. During the summer, me and my sons—I have three sons who work with me—we have a home upstate near Hunter Mountain. I go there and sleep and walk. For me, cooking is resting.

Nancy Milford, *author,* Zelda: I was offered a barge, a Belgian barge anchored just off the Île de la Grande Jatte in Paris, and I turned it down. I am spending the summer in the glorious village of New York City, where I'm finishing my book on Edna St. Vincent Millay, and I will occupy a little carrel in the Writers Room, which is right above Barnes & Noble on Astor Place. When I need borscht, I go to Veselka; when I need coffee, I go downstairs to Barnes & Noble. I like the city in the summer—it's abandoned, it's kind of a goofy heat.

Anthony Quinn, *actor,* A Walk in the Clouds; *author,* One Tango Man: I will be working throughout the summer—promoting my autobiography and a film being released over the summer, plus working in Germany on a film called *The Seven Servants*—plus preparing for an exhibition of my art in Korea.

Photographs: top, Ron Galella; bottom, Kate Milford.

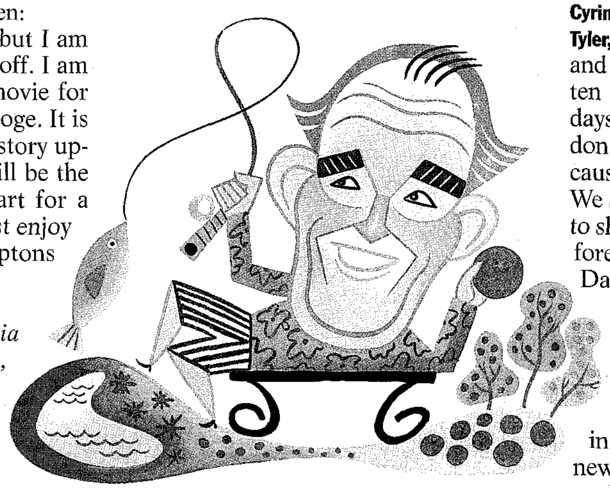
John Glover, *actor,* Love! Valour! Compassion!: My week off is in mid-July. Last summer I worked at the Bay Street Theatre in Sag Harbor and loved it. So I'm going back and renting a house. I'll sleep, sit on the beach, and see whatever's playing at the theatre.

Susan Lucci, *Erica on* All My Children: Soap operas never go on hiatus, but I am lucky that they will give me time off. I am going to Vancouver to shoot a movie for Lifetime called *Ebbie,* about Scrooge. It is a version of the Charles Dickens story updated for modern times, and I will be the first woman ever to play the part for a movie. After July, I'll probably just enjoy weekends relaxing in the Hamptons with my family.

George Rupp, *president, Columbia University:* Ten days of hiking, swimming, and reading several miles from the nearest paved road in rural New Hampshire.

Stuart Applebaum, *vice-president, Bantam Doubleday Dell Publishing Group, Inc.:* Any days out of the office for me this summer are likely to be spent at my parents' home in Queens with my mother and two brothers inventorying the thousand or so books of my father, who died in May. My father was an unabashed, wildly unsystematic bibliophile, and as he deeply instilled his passion for books in me, going through them will be a sad yet exhilarating labor of love.

Robin Leach, *host and executive producer,* Lifestyles of the Rich and Famous: In my line of work, there is no summer vacation. It's a full-time gig, around the clock. What I do is, I steal long weekends at my house in Antigua. I raise orchids, I raise koi fish, and I have my own orchard and fruit garden. The grounds are designed so it is completely self-supporting. I can go out at any time and pick anything from papayas to tomatoes. The fisherman will drop the fish off at the bottom of the garden in the morning. I have a games room with a jukebox and a pool table and antique carnival games. I don't have to go anywhere to do anything. Friends come down and swim and hang out. We have barbecues around the swimming pool with grilled fish and grilled vegetables. It's lovely when you can just go out and pick it.



Cyrinda Foxe-Tyler, *actress, and her daughter* **Mia Tyler,** *actress:* In June, we are going to Ascot and staying at the Lanesborough Hotel for ten days. In August, we are going for ten days to the Hotel Cipriani in Venice. London is a good way to start the summer because of Ascot, and because it's relaxing. We are going to the Cipriani to get back into shape and rejuvenate for the fall. But before that, we are going to make a stop in Dallas at the Mansion on Turtle Creek for the great food.

Dr. Joy Browne, *WOR radio psychologist:* Last summer, I taught a course at the Cape; the summer before that, I taught in Helsinki. This summer I have a brand-new deck, and I'm planning to do a little gardening and get a few books out. I might also go to a spa. I'm thinking about the one in Vermont and one in Mexico. I think this should be my good-girl summer—get the books done, lose the weight. The dollar's doing lousy, so no one's going to Europe. This seems like sort of a lean, back-to-basics, calm, let's-not-get-carried-away summer. We're all getting back to comfort food. A mashed-potatoes summer. ▬

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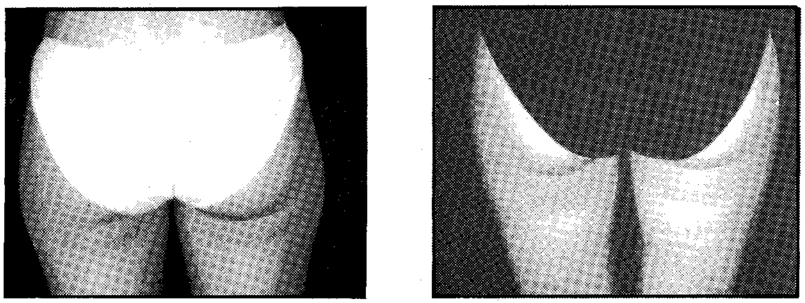

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Small World

SMALL CHANGE HAS SPRING AND summer clothing for children (sizes 3 mos. to 14 yrs.), most of it 50 percent off, including dresses and skirts by Gina Diwan, Mousefeathers, Tartine et Chocolat, Supermini, and Magil, were $62–$150, now $31–$75; pants and shorts in solids, prints, and denim by IKKS, Jean Bourget, Miniman, and New Man, were $22–$82, now $11–$41; shirts, sweatshirts, and T-shirts by IKKS, Polichinelle, New Man, and Petit Boy, were $24–$62, now $12–$31; overalls and shortalls from IKKS, Petit Faune, and Petit Boy, were $38–$72, now $19–$36; bike shorts and leggings from Tini-Kini, Tartine et Chocolat, Floriane, and Cacharel, were $26–$84, now $13–$42. In babies' sizes up to 24 mos.: rompers, short sets, sweat coordinates, and overalls from Babymini, Petit Faune, Miniman, Gina Diwan, and Grain de Lune, were $38–$120, now $19–$60. *Small Change, 964 Lexington Ave., near 71st St. (772-6455); A.E., M.C., V., checks accepted; all sales final; Mon.–Sat. 10 a.m.–5:45 p.m. (closed Sat. in July and August); while stock lasts.*

Scents of a Woman

FLORIS OF LONDON IS HAVING A SALE ON fragrances and fragrance packages: a floating Indian teak bath bowl with lid and more than 2 lbs. of Rose Geranium or Stephanotis soap, was $110, now $44; specially packaged boxes of six toilet soaps (Edwardian Bouquet, Florissa, or Zinnia), were $19.50 for three, now $19.50 for six; 6.8-oz. conditioning shampoo, was $10.50, now $5.25; Rose Geranium or Stephanotis bath soaps, were $30 for three, now $30 for six. Now 75 percent off: ¼-oz. perfume spray (Stephanotis, Florissa, Zinnia, or Sandalwood), was $41, now $10.25; 1.7-oz. toilet-water splash (Sandalwood, Jasmine, Red Rose, Ormonde, or Rose Geranium), was $30, now $7.50. For men: ce-

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ramic shaving mug with No. 89 shaving soap, was $59.50, now $14.85; 1.7-oz. Elite cologne spray, was $34, now $17; 3.4-oz. Elite aftershave, was $30, now $15. *Floris of London, 703 Madison Ave., near 63rd St. (935-9100); A.E., D.C., M.C., V., checks accepted; all sales final; Mon.–Sat. 10 a.m.–6 p.m., Thurs. till 7 p.m.; through 7/15.*

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Holidays in the Sun

HERE ARE A COUPLE OF EUROPEAN PACKAGE trips—one to Switzerland, the other to Vienna—to consider for summer vacations. The Switzerland package includes a second-class rail ticket from Zurich to Appenzell to Lucerne and back to Zurich; five nights in the Hotel Santis or Hotel Appenzell in Appenzell; Tuesday bus excursion to St. Gallen and Abbey Library; traditional cheese-making in nearby Weissbad; guided walking tour of Appenzell; two nights' accommodation at Hotel Wilden Mann in Lucerne; buffet breakfast daily; three dinners during the Appenzell stay; and hotel taxes and service charges. The cost is $875 per person double occupancy or $200 single supplement; the lowest applicable airfare (must be booked midweek), on SwissAir, is $690 and is available through September 16. The Vienna package includes transfers on arrival and departure, by private car; six nights at the four-star Hotel Altstadt; buffet breakfast daily; ticket for opera, musical, or concert; three-hour sightseeing tour of Vienna; visit to museum or exhibition; and hotel taxes and service. The cost is $789 per person double occupancy or $230 single supplement; the lowest applicable airfare (must be booked midweek), on Austrian Airlines, is $690 and is available through September 16. *Phone or fax Joanne Raimo, Travel Technology, Inc., 70 W. 36th St., Suite 503 (phone 279-3700, ext. 616; fax 465-8179).*

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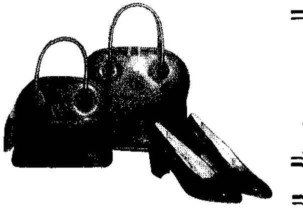

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Einstein's Dreams

G. W. EINSTEIN, A SOHO GALLERY, IS HOLDING its third annual "yard sale" to clear out signed and numbered original graphics by well-known artists, such as these unframed works: Richard Bosman's 1985 lithograph *Overboard,* was $1,200, now $800; Philip Pearlstein's 1982 color aquatint/line etching *Nude in Hammock,* was $7,500, now $1,500; also by Pearlstein, a 1970 color lithograph, *Figure Lying on Rug,* was $2,000, now $900; Adja Yunkers's 1982 lithograph and intaglio *A Moment Into Eternity II,* was $1,750, now $1,200; Red Grooms's lithographs *Chicago Mile of Sculpture* (1982) and *Mid-rat* (1981), were $600 each, now $300; David Hockney's 1971 aquatint/line etching *Mo With Five Leaves,* was $4,000, now $2,500; Carolyn Brady's 1985 lithograph *Green Lamp, Red Table,* was $1,000, now $600; photographs by Philippe Halsman, were $1,200 each, now $500. *G. W. Einstein Company, Inc., 591 Broadway, near Prince St., third floor (226-1414); Disc., M.C., V. accepted; checks as deposits only, merchandise held until they clear; Thurs., Fri., and Sat., 6/22–24, 11 a.m.–7 p.m.; Tues. and Wed., 6/27–28, by appointment only.* ■

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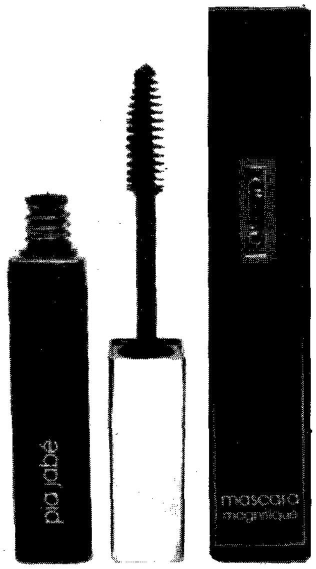

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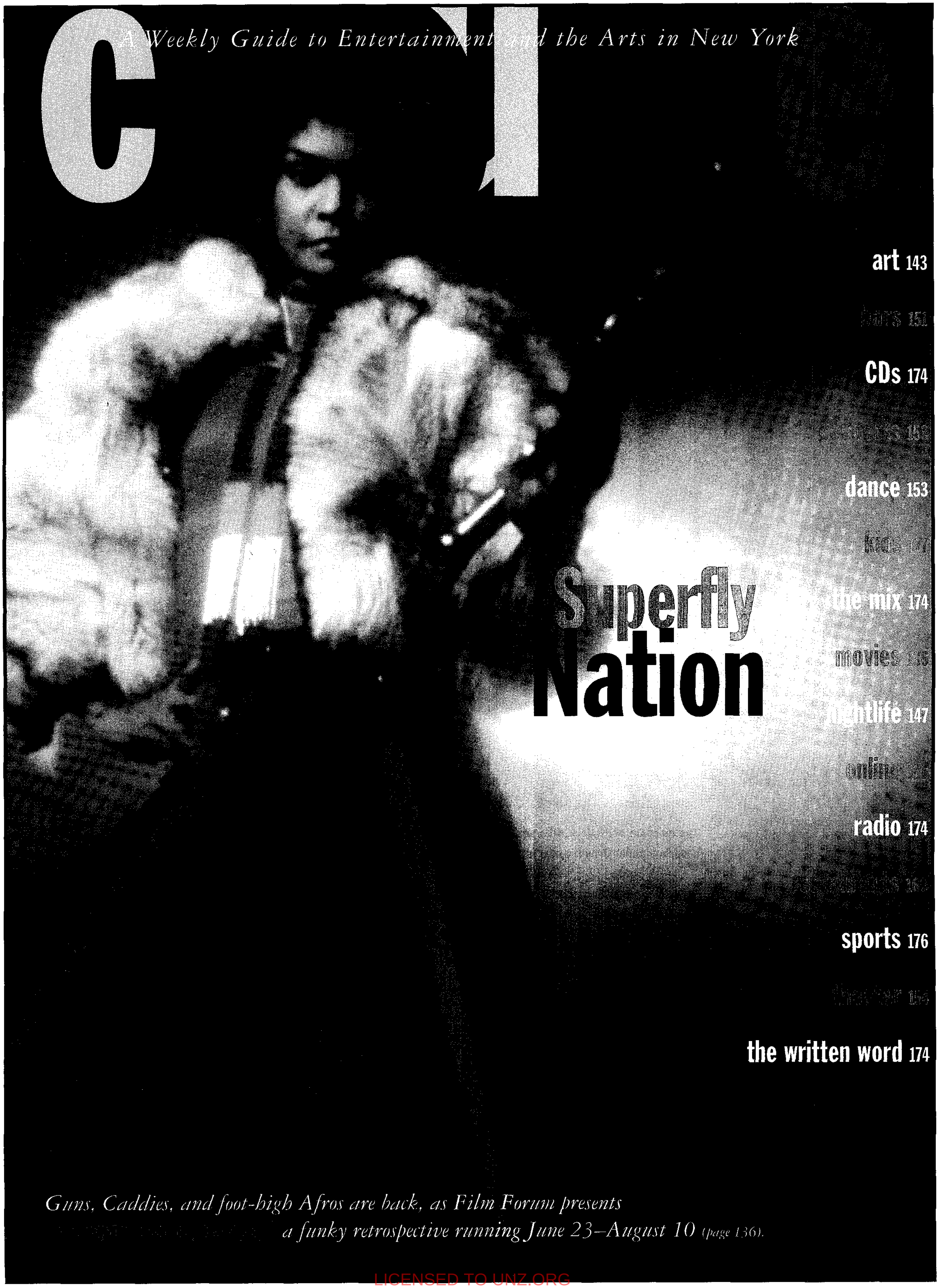

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Guns, Caddies, and foot-high Afros are back, as Film Forum presents a funky retrospective running June 23–August 10 (page 136).

Julianne Moore Is *Safe*...*Apollo 13* Isn’

New Films

Apollo 13—Golden boy Tom Hanks continues his hot streak with this summer blockbuster based on the true story of astronauts trapped in space after an equipment malfunction. If he can turn a drama about a man dying of AIDS into a smash hit, this should be a walk in the park. With Ed Harris, Bill Paxton, Gary Sinise, and Kevin Bacon in the midst of his post-*Quicksilver* renaissance. Directed by Ron Howard. (2 hrs. 15 mins.; PG) *34th St. Showplace; Chelsea; Ziegfeld; 86th St.; Regency.*

Ballot Measure 9—Through 7/4. A smart, angry documentary about the struggles in Oregon over the anti-human-rights initiative Ballot Measure 9, which would have denied equal rights to gays and lesbians. Heather MacDonald's film doesn't pull any fast ones on the Oregon Citizens' Alliance—the backers of the campaign—she simply lets them speak their piece. They do the rest. The film shows the frightening rise in violence directed against the people who actively fought the measure, as well as the frighteningly clever distortions and lies the Citizens' Alliance employed. Though it's filled with profiles of bright, articulate people who risked their lives to speak out, the movie is most fascinating when it lets the confused, often poorly educated folk on the opposite side express their frustration—people like the woman who can't see why she should let some homosexual get child-care leave from work "just like that" when it took her so long to get that right; the teenage boy who doesn't think beating up a gay guy is like beating up a real person; and the kid who thinks they should all be shipped off to some other state. (1 hr. 12 mins.; NR) *Film Forum.*

Bandit Queen—Opens 6/30. The true story of Phoolan Devi, an Indian outlaw who massacred 30 upper-caste men, evaded capture for five years, and then surrendered on her own terms in front of a crowd of thousands who cheered her on. Held in prison for eleven years without a trial, Devi has recently been released and is considered a political force. Though it deals with the roles of women in India and the outdatedness of its caste system, *Bandit Queen* is primarily an action-adventure movie. Directed by Shekhar Kapur. In Hindu. (1 hr. 59 mins.; NR) *Village East; Lincoln Plaza Cinemas.*

Batman Forever—Director Joel Schumacher brings some primary colors and a lighter tone to the third installment of the Dark Knight's movie escapades. Unless they've learned how to introduce new characters with brevity, this one looks overloaded, just like the first two. Chris O'Donnell plays Robin the Boy Wonder (one of the Wayans brothers was slated to don the tights for *Batman Returns*) and is rewarded for his moxie with a suit complete with Bat-nipples. Jim Carrey is the Riddler, Tommy Lee Jones is Two-Face, Nicole Kidman is the love interest, and Val Kilmer brings his pouty lips to Bruce Wayne. But you knew all of this already—which explains why the movie will be a blockbuster even if it is as fitfully entertaining as the others. (2 hrs. 1 min.; PG-13) *Village Theatre VII; 19th Street East; 34th Street Showplace; Criterion Center; Movieplex 42; Gemini Twin; Orpheum; Lincoln Square; Metro Cinema; Nova; Plaza.*

Belle de Jour—A rerelease of the Luis Buñuel film about a bored Parisian housewife (Catherine Deneuve) who can't satisfy her handsome young husband but finds satisfaction as a high-priced prostitute. A landmark work that has been unavailable for years, it's being put out by a new division of Miramax devoted to showcasing classic French films. In French. (1 hr. 40 mins.; R). *Paris Theater.*

Braveheart—Stirring in a workmanlike, square-jawed way. Mel Gibson—who also directed—is William Wallace (Gibson), who returns home to Scotland after long wanderings, intending to live in peace. But he's provoked: Scotland has no king, and the English nobility and their hirelings are sullying Scottish womanhood. William falls in love with a village girl, Murron (Catherine McCormack), who looks come-hitherish in her dun-colored but body-clinging burlap. Soon Murron gets her throat cut, and all hell breaks loose. In the large-scale battle scenes, Gibson the director does decent work. But the battles are heavy on the old H&H (hacking and hewing), with much gouging, slashing, and lopping as well. Why are we being worked up by this furious violence? At the end, we have to sit through an interminable scene in which the hero, captured by the English, is choked, racked, and disemboweled. It's an epic looking not only for a point but an exit line. (Denby; 6/5/95) (2 hrs. 59 mins.; R) *Village Theatre VII; 34th Street Showplace; Chelsea; Movieplex 42; Ziegfeld; New York Twin; UA East; Lincoln Square.*

★The Bridges of Madison County—Too solemn by half—but it's not bad. Clint Eastwood, who directed the movie and starred in it with Meryl Streep, has displayed considerable literary taste—he's jettisoned most of Robert James Waller's prose—as well as gallantry and sense. Not that he and screenwriter Richard La Gravenese have changed the basic fantasy: A handsome stranger (Eastwood), a photographer for the *National Geographic,* still drifts into Iowa farm country in 1965 to take pictures of covered bridges; he still asks directions from a lovelorn farm wife (Streep) and winds up staying for four days while her family is away; and the two still have a passionate affair that lasts, if only in memory, forever. The part of Robert Kincaid is modestly written, and Eastwood plays him modestly, too, receding into the movie as far as he can while shifting the emotional weight decisively to Francesca, the Italian woman who married an American soldier and found herself stranded among good, dull people in the American Midwest—and then had the extraordinary good luck to get herself played by

Retrospective

That *Barton Fink* Feeling

The Museum of Modern Art's next film series homes in on the days when Hollywood used to plunder Broadway for ideas, instead of the other way around. Highlights from "Screen Plays: From Broadway to Hollywood, 1920–1966," from June 30 to October 3, include a pre–Katharine Hepburn/Cary Grant *Holiday* (1930), the classic mystery *The Cat and the Canary* (1927, pictured), and an uncut version of *Long Day's Journey Into Night* (1962). See "Museums, Societies, Etc." for information.

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

Photograph courtesy of the Museum of Modern Art.

"Cue" cover photograph courtesy of Film Forum.

Meryl Streep. Streep's acting, which at times has seemed overcalculated, is here so liquid that the character and the situations are absolved of the embarrassment of drabness. This is her most sensually appealing role—the years and the extra pounds have given her an irresistible strength. By speaking the lines in slightly halting English, dropping words here and there but then suddenly lunging at a phrase, she creates something musical. That slight Italian accent has been shaped for longing and regret. (Denby; 6/12/95) (2 hrs. 15 mins.; PG-13) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Orpheum; Tower East; Lincoln Square.*

★**Burnt by the Sun**—If some directors have a talent for the obvious, Nikita Mikhalkov has a genius for it. This is an extremely powerful work set in 1936 at the beginning of the Great Terror, and by the end of it, Mikhalkov's usual mood of bittersweet sentiment has reached an unnerving pitch of anguish. Somewhere outside Moscow, in the country near the wheat fields, Colonel Kotov (Mikhalkov), a true believer and bristling revolutionary patriot, lives with his young wife, Maroussia (Ingeborga Dapkounaite) in her dacha, where a Chekhovian house party with elderly relatives, friends, and hangers-on appears to be in full swing. Mitia (Oleg Menchikov), Maroussia's old lover, mysteriously away for ten years, enters with a flourish of laughter and music. He's a member of the secret police, and exactly what he is doing there is the first mystery; the greater mystery is why he is doing it. In Russian. (Denby; 5/1/95) (2 hrs. 14 min.; R) *Quad Cinema; Lincoln Plaza Cinemas.*

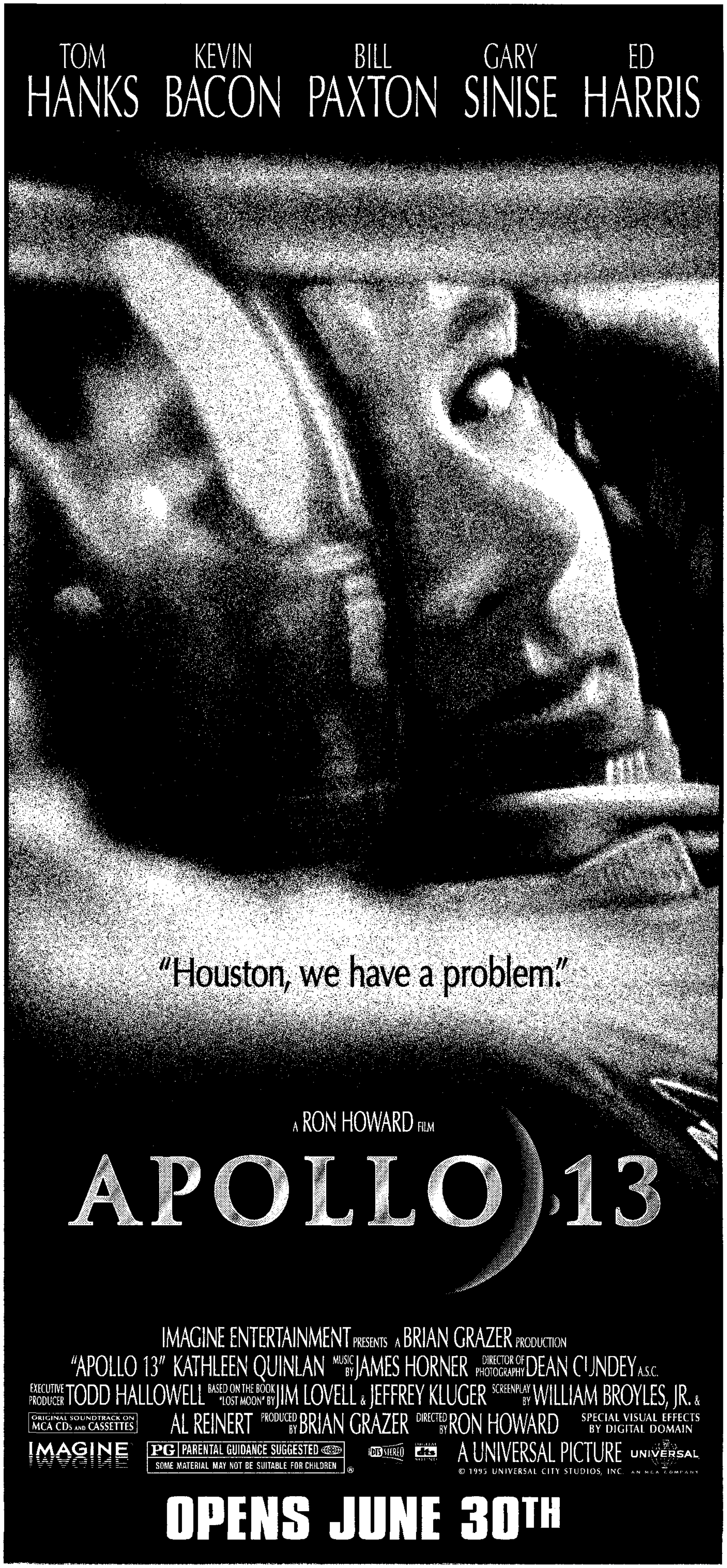
Casper—Bill Pullman is a psychic shrink who specializes in helping restless spirits find closure so they can move on to the next world. Christina Ricci is his lonely daughter who thinks he's gone off the deep end...until they move into a haunted mansion and she becomes friends with the eager-to-please Casper. (1 hr. 36 mins.; PG) *Art Greenwich Twin; Chelsea; Murray Hill Cinemas; Movieplex 42; National Twin; 86th Street; First & 62nd St. Cinema; Lincoln Square; Metro Cinema; New Coliseum; Plaza.*

City Unplugged—A strongly praised Estonian thriller about Russian gangsters hoping to heist a mother lode of gold by arranging for a citywide blackout. Directed by Ilkka Jarvilaturi. (1 hr. 39 mins.; NR) *Quad Cinema.*

Congo—Angry gorillas quietly guard a lost city of unsurpassed wealth in the deepest part of Africa. Which is fine, until a multinational corporation decides to send in a team searching for diamonds of unmatched clarity that ends up being treated like so many bananas. That would be fine, too, except they send in *another* team. And so begins the long-delayed adaptation of Michael Crichton's thriller. Directed by Frank Marshall. (1 hr. 36 mins.; PG-13) *Art Greenwich Twin; 19th Street East; 34th Street Showplace; Astor Plaza; Movieplex 42; New York Twin; Orpheum; 84th Street Six; New Coliseum; Nova.*

★**Crimson Tide**—An absorbing and at times thrilling entertainment, this is a largely serious action movie with two grown-up actors, Gene Hackman and Denzel Washington, going at full tilt. It's the story of a mutiny set at a time of international crisis. The U.S.S. Alabama, a nuclear sub with ballistic missiles, is sent out for a possible preemptive strike. The heart of the movie is a series of remarkable struggles between the captain (Hackman), who wants to launch the strike without getting confirmation of his orders, and his executive officer (Washington), who refuses to give his formal assent. (Denby; 5/15/95) (1 hr. 53 mins.; R) *Village East; Chelsea; Murray Hill Cinemas; Cinema I, II, Third Ave.; Embassy 2–4; Orpheum; 84th Street Six.*

★**Crumb**—In Terry Zwigoff's extraordinary documentary, there is shockingly little separation between life and art. R. Crumb, the underground-cartoon artist who devised such "comix" as *Weird* and *Zap* complains that he was ignored by girls in high school, and he still exudes the resentment and fears of a cranky, put-upon kid. So does his art, and that's its glory, but it's disconcerting to discover that the successful artist, having transcended nothing, is as devoted to surly, other-annihilating rancor as a teen nerd burrowing in a basement. (Denby; 5/1/95) (1 hr. 59 min.; R) *Film Forum.*


TOM HANKS KEVIN BACON BILL PAXTON GARY SINISE ED HARRIS

"Houston, we have a problem."

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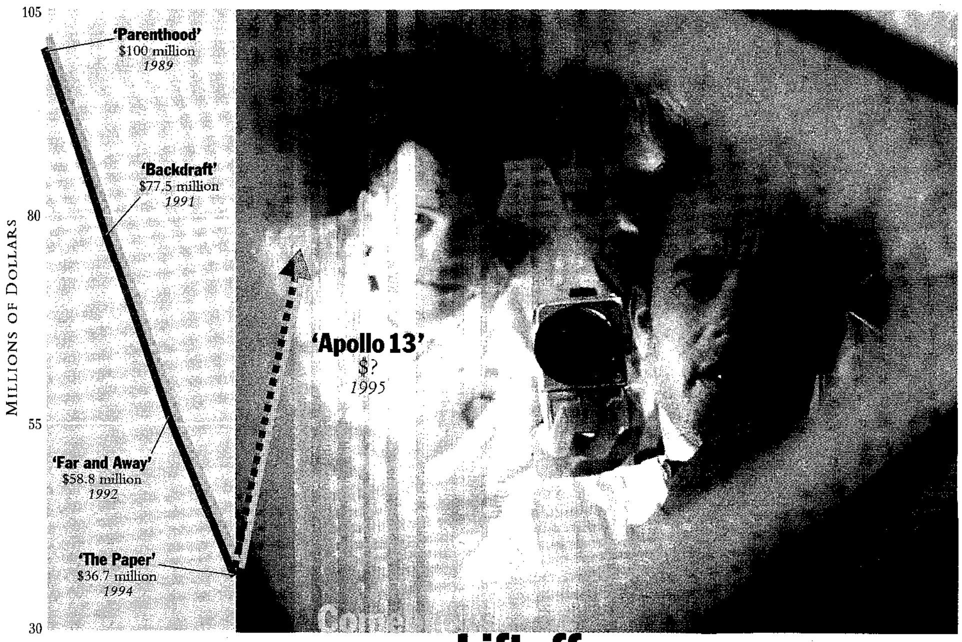

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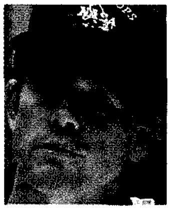


Since basking in the acclaim that greeted *Parenthood,* director Ron Howard has watched his career go commercially in one direction: down. *Backdraft* did all right, but those fireballs cost a bundle. *Far and Away*—Howard's version of a sweeping epic—did as badly as a Tom Cruise movie can do. *The Paper* never took off. If Howard longs for the halcyon days of *Splash* and *Night Shift,* when people were still surprised that Richie Cunningham could make movies, it doesn't show: As a first-rate craftsman and beloved nice guy, he never fell out of favor with Hollywood and recently felt secure enough to walk away from a John Grisham novel (as close to a sure thing as there is right now). Everyone expects his bad luck to turn around with *Apollo 13* (opening June 30), which stars Gary Sinise, Kevin Bacon, Ed Harris, and, of course, Tom Hanks. A quick chart of his recent box-office record, with a hopeful uptick at the end.

Die Hard With a Vengeance—A mess, a shapeless, nonsensical exploding thing, with Bruce Willis trying to stop a fiendish bomber from terrorizing New York, and getting mangled and bloodied along the way. Covered with gore, Willis takes punishment in a blown-up subway car, a turned-over automobile, a tunnel filled with rushing water, the hold of a ship, and so on. The hero's function here is merely to endure; he gets mashed so often the movie turns into a weird, sick joke—James Bond as Jason the unkillable. (Denby; 5/29/95) (1 hr. 52 mins.; R) *Waverly; Chelsea; Murray Hill Cinemas; Baronet/Coronet; Criterion Center; Movieplex 42; 86th Street; Lincoln Square; New Coliseum; Olympia Cinemas.*

The Englishman Who Went Up a Hill but Came Down a Mountain—Well, how would *you* feel if some English twit came to your Welsh village and told you that the mountain that served as a point of pride for everyone was actually fifteen feet too short to be considered a proper mountain and was, in fact, a hill? Quite outraged, of course, which is how the people of Ffynnon Garw feel, and they determine to do everything possible to keep the cartographers (Hugh Grant and Ian McNeice) in town until they can pile on enough dirt to make the cut. Amiably eccentric, it's unbalanced somewhat by Kenneth Griffith's heavy-handed portrayal of the righteous Reverend Jones. And Grant hems and haws and bumbles about to near-parody: It's quite possible that he never looks his love interest (Tara Fitzgerald) in the eye. Mind you, he doesn't ever quite lose his charm, either. Written and directed by Christopher Monger. (1 hr. 39 mins.; PG).

★**Exotica**—A spectacular young table-dancer Mia Kirshner, opening her schoolgirl's white shirt, works for her special "client" Bruce Greenwood, teasing and rubbing up against him. Their relationship is sex but not sex, love but not love. Director Atom Egoyan uses the erotic for rapt moments of suspension, and for some of the niftiest jokes in years. (Denby; 3/13/95) (1 hr. 43 min; R) *Angelika Film Center.*

Forget Paris—In Billy Crystal's pleasant but bland romantic comedy, the narration is perhaps the most intricate and creative element. It's about a contemporary couple, Mickey (Crystal), an NBA referee, and Ellen (Debra Winger), an airline executive, who are both right and wrong for each other and who keep falling apart and then coming back together. (Denby; 5/29/95) (1 hr. 35 mins.; PG-13) *Village Theatre VII; 34th Street East; Chelsea; Criterion Center; Beekman; Orpheum; Lincoln Square; Olympia Cinemas.*

French Kiss—A shaggy new romantic comedy directed by Lawrence Kasdan. Meg Ryan plays Kate, a will-driven American girl whose fiancé (Tim Hutton) goes to Paris on a business trip and falls in love with a pouty French beauty. Kate gets on the plane to Paris to win back her man and is forced to endure the condescension of an overbearing, American-baiting Frenchman, Luc (Kevin Kline), who first sits down next to her and openly analyzes her sexual difficulties and then hides some stolen goods in her handbag. The movie is moderately enjoyable, a rough variant of the travelogue romances of the fifties and early sixties that starred Audrey Hepburn and Paris. But it doesn't glisten, and except for a few scenes in Cannes, it's not elegant. (Denby; 5/15/95) (1 hr. 48 mins.; PG-13) *Movieland 8th Street; 23rd Street West Triplex; Crown Gotham; Embassy 2–4; 86th Street East; Regency.*

The Glass Shield—Writer-director Charles Burnett tackles the LAPD with this look at an eager young police officer who becomes disgusted with the corruption and prejudice he sees among L.A.'s finest. With a fine cast, including Michael P. Boatman and Ice Cube. (1 hr. 49 mins.; PG-13) *Movieland 8th Street; 23rd Street West Triplex; Embassy 1; Movieplex 42; 86th Street East; First & 62nd St. Cinema; 62nd and Broadway.*

Heaven's a Drag—A London comedy about Simon (Thomas Arklie) and his HIV-positive drag-performer boyfriend Mark (Ian Williams). When Mark dies, Simon tries to carry on, even going so far as to remove all traces of Mark from his life and put away the unfinished panel Mark had been working on for the AIDS quilt. But when Simon tries to bring another man home, Mark's ghost pops up mouthing Wilde-like witticisms and refuses to go away until Simon mourns him properly. (1 hr. 36 mins.; NR) *Quad Cinema.*

The Incredibly True Adventures of Two Girls in Love—A charming debut from writer-director Maria Maggenti that ventures into the world of teenagers brandishing humor, insight, and a copy of *Rubyfruit Jungle.* Randy (Laurel Hollomon) is fooling around with a married woman when she falls desperately in love (which is the *only* way teens fall in love) with Evie (Nicole Parker), a beautiful, wealthy black girl at her school who seems to have everything. Happily, Evie falls desperately in love with Randy, and the two of them spend the rest of the movie dealing with confused friends, angry parents, and basically having a wonderful time. The neatest trick of *Two Girls in Love* is how it manages to be both realistic (Randy's lesbian aunt and her lover scrape by on very little money; Randy has insults hurled at her by other schoolmates) and as blithe and carefree as its title suggests. Though matters begin slowly, Maggenti builds to a wonderfully hilarious climax when Randy and Evie spend a blissful night together…until Evie's mom comes home unexpectedly. With fine performances and a rock-solid script, this isn't even remotely cheeky or edgy—which makes it all the more deliciously subversive. (1 hr. 35 mins.; R). *Angelika Film Center; Carnegie Hall Cinema.*

Judge Dredd—Opens 6/30. In this sequel to *Stop! Or My Mom Will Shoot,* Mama's boy Sylvester Stallone decides to become a barrister and travels to England, when . . . no, no, no. Stallone has put comedies firmly behind him (remember *Oscar*?) since the success of *Cliffhangar* and *Demolition Man.* He keeps action adventure on the front burner with this adaptation of the comic-book series about a world in decay where the judges serve as policemen, jury, and executioner all rolled into one. Stallone battles corruption among the judges in Mega-City One, armed with a ton of explosives and Schwarzenegger-like one-liners. With Armand Assante, Diane Lane, and Max von Sydow. Directed by Danny Cannon. (1 hr. 31 mins.; R) *Village Theatre VII; Chelsea; 86th Street East; 84th Street Six.*

Little Odessa—Writer-director James Gray makes his debut with this thoughtful, low-key look at Joshua, a hit man (Tim Roth) who reluctantly returns to the Russian emigré milieu of his childhood, Brighton Beach. His little brother, played by Edward Furlong, worships Joshua—despite his career choice—but his aging father (Maximilian Schell) won't speak to him. Vanessa Redgrave, as the ailing mother, delivers another oddly affecting performance that's quite different from her turn in *Howards End* but just as memorable. (1 hr. 39 mins.; R) *Quad Cinema; Eastside Playhouse; 84th Street Six.*

A Little Princess—This is a charming new version of the Shirley Temple chestnut about Sara (Liesel Matthews), a little girl sent from magical India to the drab Miss Minchin's School for Girls when her father goes off to fight in World War I. Like all good family films, it offers hard truths and painful moments, not treacly banality, as Sara finds herself relegated to the attic and a job as cleaning girl. (1 hr. 36 mins.; G) *Criterion Center; Manhattan Twin; Olympia Cinemas.*

Photographs by Ron Batzdorff/Universal City Studios.

Love and Human Remains—David (Thomas Gibson of *Barcelona*), is a former child actor who insists he doesn't even *believe* in love, much less want some, and yet finds himself drawn to a ridiculously young busboy at the restaurant where he works. He lives with his former lover Candy (Ruth Marshall)—who wants to believe in love but can't decide if she wants it with a man or woman—and is best friends with the very good-looking but very unhappy Bernie (Cameron Bancroft), who spends every waking moment picking up and dumping women. All three are stalked in one form or another by a serial killer. And despite all of this, it's utterly without interest. (1 hr. 39 mins.; R) *Quad Cinema; Lincoln Plaza Cinemas.*

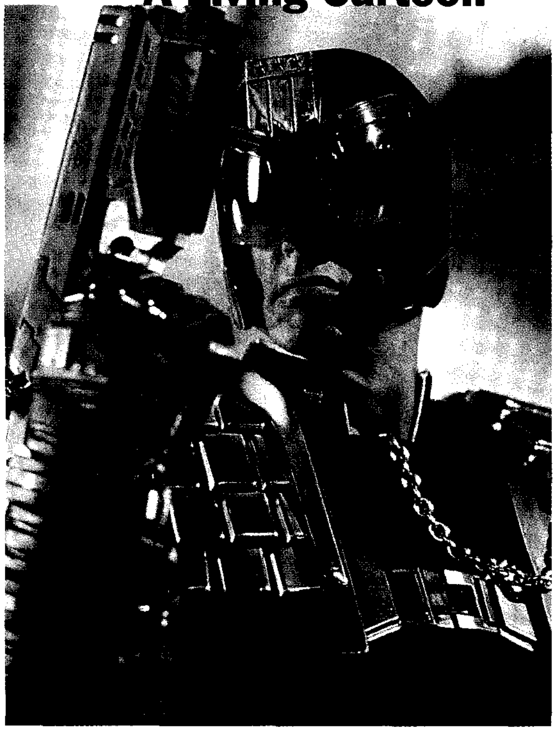
The Mystery of Rampo—A Japanese film that blends fact and fiction to describe celebrated author Edogawa Rampo's excursion into reality when he reads about someone being murdered just like a character in one of his books and decides to investigate...only to find himself drawn in by the victim's mysterious widow. Directed by Kazuyoshi Okuyama. (1 hr. 43 mins.; NR) *Village East.*

Panther—Mario Van Peebles directed and his father, Melvin Van Peebles, wrote this look at the Black Power movement's most militaristic wing through the eyes of a young man who feels sucked into the events of the group. With Kadeem Hardison and Courtney B. Vance. (2 hrs. 5 mins.; R) *Movieland 8th Street.*

Party Girl—A Holly Golightly for the nineties is how they're presenting Parker Posey's character in this comedy from co-writer and director Daisy von Scherler Mayer. Posey plays a downtown club girl torn between life on the party circuit and the allure of a career as a librarian. (1 hr. 38 mins.; R) *Angelika Film Center; Lincoln Square.*

Picture Bride—A drama about a 16-year-old Japanese girl orphaned by the death of her parents in 1918, who is shuttled off to Hawaii to marry a Japanese immigrant who lives on a plantation and longs for a wife. (1 hr. 30 min.; PG-13) *Village East; Sutton.*

Opening
A Living Cartoon



Forget playing against type: Sylvester Stallone sticks to the tried-and-true with *Judge Dredd,* an adaptation of the British comic strip about a marauding avenger of justice fighting corruption in the decaying Mega-City One. Opens June 30.

Photograph by Richard Blanshard/Hollywood Pictures.

The Postman—A mildly diverting tale about an uneducated postman (Massimo Troisi) who befriends an internationally renowned Chilean poet sent into exile to his tiny island off the southern coast of Italy. When the postman falls in love with the most beautiful woman in town, the poet takes part—reluctantly at first—in the battle of words to win her heart. Rather charming for a while, the movie somehow manages to avoid mawkishness, even as the postman asks the poet, "What is a metaphor?" and other such questions. This is due to the awkward and angular presence of Troisi, who died on the last day of filming. His performance is poignant even without such knowledge; it's all fluttering hands and mumbled words without ever seeming mannered. Unfortunately, Troisi's work is marred by a sentimental, almost pathetic denouement that bludgeons the viewer with the emotions it was quietly building to all along. In Italian. (1 hr. 49 mins.; PG) *Angelika Film Center; Cinema I, II, Third Ave.; Lincoln Plaza Cinemas.*

★**Priest**—A terrifically vital and surprisingly funny movie. It focuses on Father Greg (Linus Roache), who is both a sensual young man and a highly orthodox Catholic, and who expresses the satisfactions of the flesh as an inexpressible relief and an excruciating trial. (Denby; 4/17/95) (1 hr. 37 min.; R) *Village East; 23rd Street West Triplex; Sutton.*

Pushing Hands—The first film by Ang Lee—the writer-director of such subsequent art-house hits as *The Wedding Banquet* and the critically acclaimed *Eat Drink Man Woman.* Tentative and awkwardly acted, it tackles many of the same themes of those later films—old age, intergenerational and interfamily conflicts—in the story of Tai Chi master Mr. Chu, who decides to leave Beijing when he retires and moves in with his son Alex, who lives in New York with his American wife. (1 hr. 40 mins.; NR) *Cinema Village 12th St.; Angelika 57.*

Safe—Writer-director Todd Haynes's follow-up to his ambitious but uneven *Poison* is a solid, low-key drama about a woman (Julianne Moore) suffering from an unexplained illness that her doctor attributes to "nerves." But her attacks grow worse and worse, leading her to seek out help anywhere she can—specifically, from a fringe group that tells her she suffers from "environmental illness." She travels to an isolated camp for treatment, a place where people walk around with oxygen tanks and sometimes sleep in specially ventilated, porcelain-lined "safe" rooms. Though it's not strictly a satire (and there certainly aren't any villains here), Haynes quietly shows his skepticism about the group's methods without belittling the needs of the people who seek it out—clearly a parallel to the AIDS crisis and the many snake-oil approaches to fighting it that have sprung up. And Moore, who recently scored in *Vanya on 42nd St.* and, before that, in *Short Cuts*—can do no wrong. The film tackles terrain similar to Michael Tolkin's in *The New Age,* but without the heavyhandedness that marred that effort. (1 hr. 59 mins.; R) *Angelika Film Center.*

Sister My Sister—Based on a true story, this drama tells of two sisters (Joely Richardson and Jodhi May) who serve as maids to a tyrannical woman (Julie Walters) obsessed with decorum. They're given only a few brief moments of rest a day and grow closer and closer, in the most intimate of ways. Madame Danzard realizes she is losing control over them, but her every effort to make them behave only pushes the girls toward each other. The event also inspired Jean Genet's *The Maids.* (1 hr. 42 mins.; NR) *Quad Cinema.*

★**Smoke**—Directed by Wayne Wang and largely set in the Park Slope section of Brooklyn (writer Paul Auster's home turf), it's a celebration of gratuitous acts of kindness. Auggie (Harvey Keitel),

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all the pots are sizzling.
The music's swaying,
everyone's saying, "hot, hot, hot."
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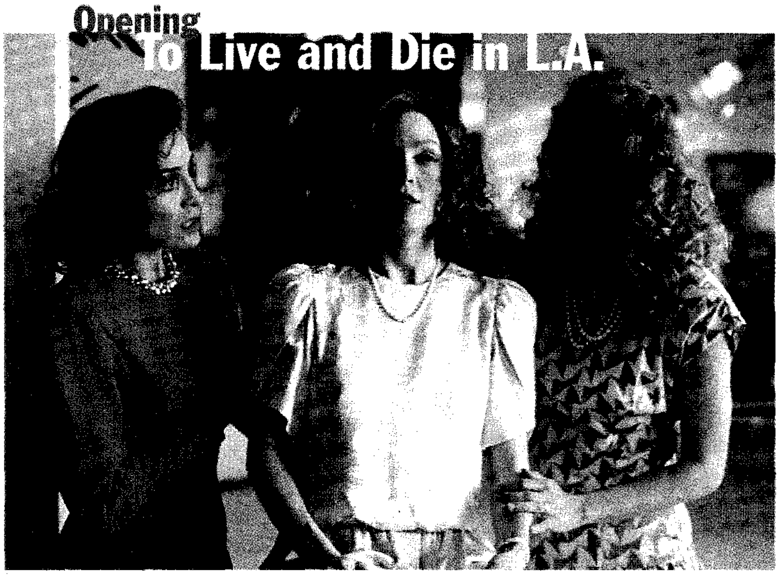
who runs a cigar store, has a peculiar hobby: He takes pictures from the same street corner at precisely 8 A.M. every day. He shows the thousands of pictures to his friend Paul (William Hurt), a sad-sack novelist who hasn't written much since his wife died. Lost in thought, Paul wanders into the street and almost gets run over, but he's saved by a black teenager who calls himself Rashid. Paul takes the boy in, and the two begin an unstable friendship. There's a sweet-natured allure to all this tentativeness—the initial lack of obvious dramatic point, in its very oddity, captures our interest (the melodies are familiar but combined in new ways). Mainly the movie proceeds through long, beautifully written and played two-character scenes. The garrulous fluency of Auster's writing, combined with the simplicity of Wayne Wang's direction, makes for an enchanting urban-picaresque movie. With Forrest Whitaker and Stockard Channing. (Denby; 6/19/95) (1 hr. 52 mins.; R) *Angelika Film Center; 68th Street Playhouse; Lincoln Plaza Cinemas.*

★**While You Were Sleeping**—Charming romantic comedy. Lucy (Sandra Bullock), living alone in Chicago, works in an El station as a token clerk. A handsome passenger (Peter Gallagher) whom she's been dreaming about falls onto the tracks; she saves his life, but when he slips into a coma, she can't bring herself to disappoint his family, all of whom think she has become his fiancée. Peter's brother Jack (Bill Pullman) shows up, and suddenly Lucy ignores her comatose imaginary lover and has a wide-awake man to flirt with. (Denby; 5/8/95) (1 hr. 40 min.; PG) *Village East; Cinema I, II, Third Ave.; Embassy 2–4; 84th Street Six.*

Wigstock: The Movie—God help the filmmaker if a documentary about the downtown happening that features some of the most flamboyant people and costumes imaginable wasn't at least *amusing*. But there aren't enough in-depth interviews to provide the personal background that made *Paris is Burning* memorable or enough concert scenes (only bits and pieces from different years are shown) to give the performances their due. (1 hr. 26 mins.; NR) *Angelika Film Center.*

Wild Reeds—A well-done French drama about a teenager in boarding school who finds himself drawn both to a charming peasant boy and to a militant right-winger, Henri, who is worked up about the Algerian war. Unfortunately, both of them are attracted to the boy's beautiful best friend. Co-written and directed by André Téchiné. (1 hr. 50 mins.; NR) *Quad Cinema.*


Opening
To Live and Die in L.A.

Julianne Moore—fresh from the rigors of Chekhov in 'Vanya on 42nd St.'—plays an ailing, misunderstood housewife who turns to a pseudo-religious self-help group in Safe, the new film by Todd Haynes (director of the art-house hit 'Poison'). Imagine Michael Tolkin's 'The New Age,' only with more insight and no moralizing hammer. Opens June 23.

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Two Girls in Love; Exotica; Party Girl; Postman; Smoke; Wigstock: The Movie.* Opening 6/23: *Safe.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (929-3350) *Congo; Casper.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *Pushing Hands.*

Film Forum—209 W. Houston St. (727-8110) *Crumb.* Opening 6/19: *Ballot Measure 9.* (See also "Museums, Societies, Etc.")

Joseph Papp Public Theater—425 Lafayette St. (598-7171) *Bab El-Oued City.* (See also "Museums, Societies, Etc.")

Movieland 8th Street—42 E. 8th St. (477-6600) *French Kiss; Glass Shield; Mnemonic; Panther; Tales of Hood.*

Quad Cinema—34 W. 13th St. (255-8800) *Burnt by the Sun; Little Odessa; Love and Human Remains; Stalingrad.* Opening 6/23: *City Unplugged; Heaven's a Drag; Sister My Sister.* Opening 6/30: *Wild Reeds.*

Village East—189 Second Ave., at 12th St. (529-6799) *The Englishman Who Went Up a Hill; Search and Destroy; Amateur; Crimson Tide; The Mystery of Rampo; Picture Bride; Priest; While You Were Sleeping.* Opening 6/30: *Bandit Queen.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Batman Forever; Braveheart; The Bridges of Madison County; Forget Paris.* Opening 6/30: *Judge Dredd.*

Waverly—323 Sixth Ave., at W. 3rd St. (929-8037) *Fluke; Die Hard With a Vengeance.*

14th-41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Congo; Batman Forever.*

23rd Street West Triplex—333 W. 23rd St. (989-0060) *French Kiss; The Glass Shield; The Perez Family; Priest.*

34th Street East—241 E. 34th St. (683-0255) *Forget Paris.*

34th Street Showplace—238 E. 34th St. (532-5544) *Batman Forever; Braveheart; Congo.* Opening 6/30: *Apollo 13.*

Chelsea—260 W. 23rd St. (513-5402) *Braveheart; The Bridges of Madison County; Casper; Crimson Tide; Die Hard With a Vengeance; Forget Paris.* Opening 6/30: *Apollo 13; Judge Dredd.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *The Bridges of Madison County; Casper; Crimson Tide; Die Hard With a Vengeance.*

42nd-60th Streets

59th Street East—239 E. 59th St. (759-4630) *Rob Roy.*

Angelika 57—225 W. 57th St. (586-1900) *Pushing Hands.*

Astor Plaza—44th St. bet. Broadway. and Eighth Ave. (869-8340) *Congo.*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (355-1663) *Die Hard With a Vengeance.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (265-2520) *Two Girls in Love.*

Cinema 3—2 W. 59th St. (752-5959) *The Englishman Who Went Up a Hill.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Crimson Tide; The Postman; While You Were Sleeping.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Batman Forever; Die Hard; Forget Paris; Friday; A Little Princess; Tales From the Hood.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *French Kiss.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Little Odessa.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *The Glass Shield.*

Embassy 2–4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Crimson Tide; French Kiss; While You Were Sleeping.*

Guild 50th Street—33 W. 50th St. (757-2406) *Mad Love.* Opening 6/23: *Pocahontas.*

Manhattan Twin—220 E. 59th St. (935-6420) *Johnny Mnemonic; A Little Princess.*

Movieplex 42—244 W. 42nd St. (997-7522) *Batman Forever; Braveheart; Casper; Congo; Die Hard; The Glass Shield.*

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (869-0950) *Casper; Johnny Mnemonic.*

Paris Theater—4 W. 58th St. (980-5656) Through 6/27: *Jefferson in Paris.* Opening 6/28: *Belle de Jour.*

Plaza—42 E. 58th St. (355-3320) *Farinelli.*

Sutton—205 E. 57th St. (759-1411) *The Englishman Who Went Up a Hill; Picture Bride; Priest.*

Worldwide Cinemas—340 W. 50th St. (246-1583) *Bullets Over Broadway; Circle of Friends; Clerks; Dolores Claiborne; Don Juan; The Madness of King George.*

Ziegfeld—141 W. 54th St. (765-7600) *Braveheart.* Opening 6/30: *Apollo 13.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Smoke.*

86th Street—125 E. 86th St. (534-1880) *Casper; Die Hard With a Vengeance.* Opening 6/30: *Apollo 13.*

86th Street East—210 E. 86th St. (249-1144) *Mad Love; French Kiss; The Glass Shield.* Opening 6/30: *Judge Dredd.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (737-2622) *Forget Paris.*

First & 62nd St. Cinema—400 E. 62nd St. (513-5408) *Casper; Fluke; The Glass Shield; The Perez Family.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Batman Forever.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Braveheart; Congo.*

Orpheum—1538 Third Ave., at 86th St. (876-2400) *Batman Forever; The Bridges of Madison County; Congo; Crimson Tide; Forget Paris.*

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *The Bridges of Madison County.*

UA East—1629 First Ave., at 85th St. (249-5100) *Braveheart.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (265-7466) *The Glass Shield.*

84th Street Six—2310 Broadway, at 84th St. (877-3600) *Congo; Crimson Tide; Johnny Mnemonic; Little Odessa; Tales From the Hood; While You Were Sleeping.* Opening 6/30: *Judge Dredd.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Burnt by the Sun; Love and Human Remains; The Postman; Smoke.* Opening 6/30: *Bandit Queen; Devi; Two Daughters.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *Batman Forever; Braveheart; The Bridges of Madison County; Casper; Die Hard With a Vengeance; Forget Paris; Party Girl.*

Metro Cinema—2626 Broadway, bet. 99th and 100th

Sts. (222-1200) *Batman Forever; Casper.*

New Coliseum—701 W. 181st St. (740-1545) *Casper; Congo; Die Hard With a Vengeance.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Congo; Batman Forever.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (865-8128) *Die Hard With a Vengeance; Forget Paris; A Little Princess.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (724-3700) *French Kiss.* Opening 6/30: *Apollo 13.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Batman Forever; Braveheart; The Bridges of Madison County; Casper; Congo; Crimson Tide; Die Hard With a Vengeance; The Glass Shield; Johnny Mnemonic; Tales From the Hood.*

Concourse Plaza—214 E. 161th St. (588-8800) *Batman Forever; Casper; Congo; Die Hard With a Vengeance; The Glass Shield; Tales From the Hood.*

Interboro—3462 E. Tremont Ave., nr. Bruckner Blvd. (792-2100) *Batman Forever; Casper; Congo; Die Hard With a Vengeance.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *Casper; Batman Forever.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Batman Forever; Braveheart; The Bridges of Madison County; Casper; Congo; Crimson Tide; Die Hard With a Vengeance; The Glass Shield; Johnny Mnemonic; Tales From the Hood.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (748-4200) *Mad Love; Braveheart; The Bridges of Madison County; Casper; Crimson Tide; Forget Paris.*

Brooklyn Heights—70 Henry St. (596-7070) *Braveheart; Die Hard With a Vengeance.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Batman Forever; Casper; Congo.*

Cobble Hill—265 Court St. (596-9113) *Batman Forever; The Bridges of Madison County; Casper; Crimson Tide; Little Odessa; A Little Princess.*

Commodore—329 Broadway, at Rodney St. (384-7259) *Bad Boys; Friday; New Jersey Drive; Top Dog.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (238-4200) *Batman Forever; Congo; Die Hard With a Vengeance.*

Kenmore—Church Ave. nr. Flatbush Ave. (284-5700) *Batman Forever; Casper; Die Hard With a Vengeance.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Batman Forever; Casper; Congo.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (253-1111) *Congo; Crimson Tide; Die Hard With a Vengeance; Forget Paris; The Glass Shield; Tales From the Hood.*

Kingsway—Kings Hwy. at Coney Island Ave. (645-8588) *Batman Forever; Braveheart; The Bridges of Madison County; Casper.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Batman Forever; Casper; Congo; Die Hard With a Vengeance.*

Metropolitan—392 Fulton St. (858-8580) *Batman Forever; Casper; Die Hard With a Vengeance.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Batman Forever; Casper.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *Batman Forever; Casper; Congo; Die Hard With a Vengeance; The Glass Shield; Johnny Mnemonic.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *Batman Forever; Braveheart; The Bridges of Madison County; Casper; Congo; Crimson Tide; Die Hard With a Vengeance; Forget Paris; Johnny Mnemonic.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *Batman Forever; Casper; Congo; Die Hard With a Vengeance; Johnny Mnemonic; Tales From the Hood.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *Batman Forever; The Bridges of Madison County; Crimson Tide; Die Hard With a Vengeance.*

Center—42–17 Queens Blvd., at 43rd St., Sunnyside (784-3050) *Crimson Tide; Die Hard With a Vengeance; French Kiss.*

Cinema 5—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (357-9100) *Batman Forever; The Bridges of Madison County.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Congo; While You Were Sleeping.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Die Hard With a Vengeance; French Kiss; Little Odessa; Tales From the Hood.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Congo; Die Hard With a Vengeance; The Glass Shield.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Batman Forever; Braveheart; The Bridges of Madison County; Casper; Crimson Tide; Johnny Mnemonic; Tales From the Hood.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *Congo; Crimson Tide; Johnny Mnemonic; While You Were Sleeping.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *The Bridges of Madison County; Forget Paris.*

Fresh Meadows—190–02 Horace Harding Blvd., at 190th St. (454-6800) *Braveheart; Casper; Crimson Tide; Die Hard With a Vengeance; Forget Paris.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Batman Forever; Casper; Congo.*

Main Street—72–66 Main St., Flushing (268-3636) *Batman Forever; The Bridges of Madison County; Casper; Die Hard With a Vengeance.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Batman Forever; Casper.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *Batman Forever; Braveheart; Casper; Congo; Crimson Tide; Die Hard With a Vengeance; Forget Paris.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *Forget Paris.*

Plaza —103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Batman Forever; Casper.*

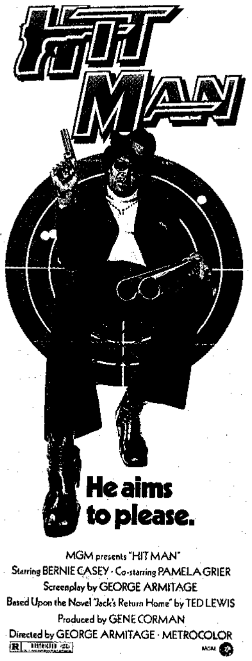
Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *Batman Forever; Die Hard With a Vengeance; The Glass Shield; Johnny Mnemonic.*

Surfside—104th St., Rockaway (945-4632) *Casper; Batman Forever.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *Braveheart; Casper; Congo; Forget Paris.*

Retrospective

Van Peebles the Elder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Screenplay by GEORGE ARMITAGE
Based Upon the Novel "Jack's Return Home" by TED LEWIS
Produced by GENE CORMAN
Directed by GEORGE ARMITAGE · METROCOLOR
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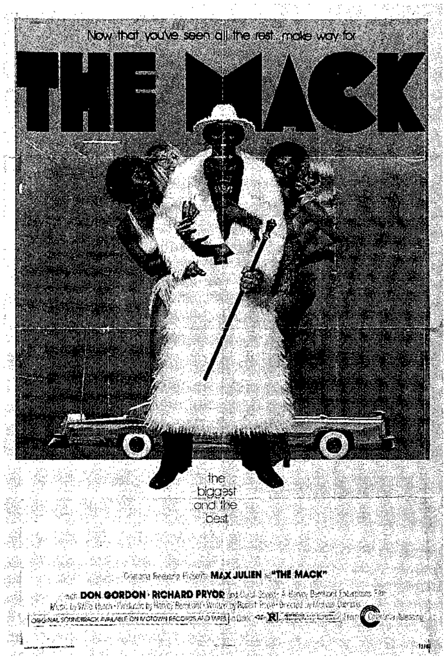
The blaxploitation movies of the seventies—with their swanky, gritty world of pushers and pimps and big-haired, gun-toting heros—signified the cinematic arrival of powerful (and often powerfully corrupt) African-American role models, as well as some of the most memorable tag lines in movie history ("Don't mess aroun' with Foxy Brown. She's the meanest chick in town!" and "Coffy: She'll cream you!"). But the "Blaxploitation, Baby!" festival (featuring *Shaft, Super Fly,* and more than 30 others) also celebrates a genre spurred on, like all Hollywood trends, by box-office success—specifically, the huge grosses earned by *Sweet Sweetback's Baadasssss Song* (1971). That independent film, written, produced, directed, edited, scored, and starring Melvin Van Peebles (he also wrote the recent *Panther,* directed by his son Mario), "was not supposed to work," says Van Peebles. "Up until that time, the belief had been that black movies never made money. Well, my contention was that they hadn't made black movies; they had made white fantasies of what black movies were." *Sweet Sweetback*'s anti-hero—a superstud running from the police for virtually the entire film—spawned a wave of imitators, though most of them were undercover narcotics or FBI agents. "*Sweetback* ushered into the cinema vocabulary the black hero," Van Peebles says. "However, it was unacceptable to have this hero completely on his own. You had the Coffy Browns, the Shafts, and all the others who were allowed to have a flamboyant urban style—but they still, in the final analysis, were working under the auspices of the bwana." Not that Van Peebles thinks these movies should be dismissed. "I think you should see all of them," he says, even "nice and frivolous" comedies like *Uptown Saturday Night,* a 1974 hit starring Bill Cosby and Sidney Poitier. "But you can't immerse yourself fully. You have to be aware of the mind games that are being played." At Film Forum from June 23 through August 10.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MICHAEL GILTZ

Photographs courtesy of the Michael Barson Collection.

Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Braveheart.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Batman Forever; Braveheart; The Bridges of Madison County; Casper; Crimson Tide; Die Hard With a Vengeance.* Opening 6/23: *Pocahontas.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Batman Forever; Casper; Congo; Crimson Tide; Die Hard With a Vengeance.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Mad Love; Batman Forever; Braveheart; The Bridges of Madison County; Casper; Congo; Die Hard With a Vengeance; Forget Paris; Johnny Mnemonic.*

Museums, Societies, Etc.

American Museum of the Moving Image—Through 7/2: "Erich von Stroheim and the Road to *Sunset Boulevard*. 6/24: *Three Faces East* (1930) and *Hello Sister* (1933). 6/25: *The Lost Squadron* (1932), *The Crime of Dr. Crespi* (1933), and *Between Two Women* (1936). 7/1: *Grand Illusion* (1937) and *I Was an Adventuress* (1940). 7/2: *Five Graves to Cairo* (1943) and *Sunset Boulevard* (1950). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $5.

Donnell Media Center—Through 6/29: "Lesbians and Gays Under Fire: Political, Religious, and Social Persecution." 6/20: *Coming Out Under Fire* (1994). 6/22: *Sacred Lies/Civil Truths* (1993). 6/27: *One Nation Under God* (1993). 6/29: *Greetings From Out Here* (1993). 20 W. 53rd St. (621-0619); free.

Film Forum—6/20–6/22: *The Wind* (1928) and a recently discovered nine-minute reel from Greta Garbo's *The Divine Woman* (1928). 6/23–8/10: "Blaxploitation, Baby!" 6/23–7/4: *Foxy Brown* (1974). 209 W. Houston St. (727-8110); $7.50.

Film Society of Lincoln Center—(The Walter Reade Theater)—Through 6/30: The Sixth Annual Human Rights Watch International Festival. Highlights include: Marcel Ophuls's *The Memory of Justice* (1976) on 6/25, *In the Name of the Emperor* (1995) on 6/21 and 6/24, *The Art of Remembrance: Simon Weisenthal* (1994) on 6/26 and 6/29, and *The State of Weightlessness* (1994) on 6/21 and 6/24. "Movies for Kids." 6/24 and 6/25: *The Wild Baby* (1983) and two other shorts. 65 W. 65th St., plaza level (875-5600); $7.50.

French Institute—6/20: *Tendre Poulet* (1977). 6/27: *A Matter of Resistance* (1966). Florence Gould Hall, 55 E. 59th St. (355-6160); $6.

Human Rights Watch Film Festival—See listing under Film Society of Lincoln Center.

Japan Society—Through 6/30: "Japanese Film in War and Peace." This collection of thirteen dramas and documentaries explores Japan's perspective on the war and its aftermath. 6/19: *Coup D'Etat* (1973). 6/22: *I Live in Fear* (1955). 6/30: *Children of Hiroshima* (1952). 333 E. 47th St. (752-3015); $7.

Joseph Papp Public Theater—6/22–7/13: "Italia 1900–1939: The Fourth Italian Summer Festival." Films made or set during the early part of the twentieth century, highlighted by several silent classics—including the great *Cabiria* (1914) by Pastrone. 6/22: *The Last Days of Pompeii* (1926). 6/23 and 6/24: *La Grande Guerra* (1959) and *I Compagni* (1963). 6/23: *Assunta Spina* (1923). 6/24: *Cabiria* (1914). 6/24 and 6/25: A compilation of documentaries about prominent Italian figures. 6/25: *Pinocchio* (1911) and *The Garden of the Finzi-Continis* (1971). 6/26 and 6/27: *Uomini Contro* (1970) and *Luciano Serra, Pilota* (1938). 6/28 and 6/29: *Metello* (1969) and *La Donna Piu Bella del Mondo* (1955). 6/30–7/2: *Cronache di Poveri Amanti* (1954) and *A Special Day* (1977). 425 Lafayette St. (598-7171); $7.

Museum of Modern Art—Through 6/27: "Alf Sjöberg: Filmmaker." Highlights include *Miss Julie* (1951) on 6/25 and *Home From Babylon* (1941) on 6/27. 6/30–10/3: "Screen Plays: From Broadway to Hollywood, 1920–1966." An exceptionally wide-ranging look (more than 100 films, plus screen tests and other marginalia) at the works that jumped from stage to screen. 6/30: *Stage Door* (1937), *The Member of the Wedding* (1952), and *Dodsworth* (1936). 7/1: *Ah, Wilderness* (1935), *Our Town* (1940), and *The Happy Time* (1952). 7/2: *I Remember Mama* (1948), *The Strawberry Blonde* (1941), *Peg O' My Heart* (1922). 11 W. 53rd St. (708-9480); $8.

Museum of Television & Radio—Through 7/2: "Ingmar Bergman in Close-Up: The Television Work." Highlights include *After the Rehearsal* (1984) on 6/21; *The Best Intentions, Parts 1 and 2* (1991) on 6/24 and *The Best Intentions, Parts 3 and 4* (1991) on 6/25; and *Scenes From a Marriage, Parts 1–3* (1973) on 7/1 and *Scenes From a Marriage, Parts 4–6* (1973) on 7/2. 25 W. 52nd St. (621-6800); $6.

Whitney Museum of American Art—6/22–8/13: "Edward Hopper and the American Cinema." A look at Hopper's profound influence on movies, painting, photography, and other disciplines. 6/22–6/24: *East of Borneo* (1931) and the short *Rose Hobart* (1939). 6/25 and 6/28–6/30: *Laura* (1944); the shorts *Loose Ends* (1979) and *Eureka* (1974). 7/1 and 7/2: *Masculin Feminin* (1966). 945 Madison Ave., at 75th St. (570-3676); $7.

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Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Galleries

Solos

Madison Avenue and Vicinity

T. Lux Feininger—Figurative paintings from the fifties to the present by this 85-year-old Berlin-born artist who studied under Josef Albers at the Bauhaus; through 7/21. Moeller, 52 E. 76th St. (988-8483).

Batiste Madalena—These original movie posters, made to advertise such silent screen classics as *Sally of the Sawdust* and *The Road to Mandalay*, were executed between 1924 and 1928 for the display cases of George Eastman's Eastman Theater in Rochester, New York; through 8/18. Hirschl & Adler, 21 E. 70th St. (535-8810).

James Tully—Dreamlike paintings of formal gardens and parks; through 7/13. Barnard-Biderman, 22 E. 72nd St. (772-2352).

John Walker/Helen Frankenthaler—Recent paintings, including landscapes and more abstract works influenced by landscape./A new series of color lithographs printed and published by Tyler Graphics Ltd. Through 6/30. Knoedler, 19 E. 70th St. (794-0550).

57th Street Area

Andre Malraux—A selection of dyeables—parenthetical sketches the writer drew on letters, manuscripts, and scraps of paper—made between the years 1946 and 1966, from the collection of Madeleine Malraux; through 7/8. Yoshii, 20 W. 57th St. (265-8876).

Tony Marsh/Carme Collell—Multicompartmental ceramic containers that hold small, fetishistic ceramic objects./Recent earthenware vessels. Through 7/7. Clark, 24 W. 57th St. (246-2205).

Mark Metcalf—Large-scale diptychs that depict panoramic views of Coney Island; through 7/21. Associated American Artists, 20 W. 57th St. (399-5510).

David Row—The artist's first exhibition at this gallery consists of new geometric paintings whose surfaces are built up with layers of pigment or scraped down to the bare canvas; through 7/30. Emmerich, 41 E. 57th St. (752-0124).

Emiel Verraneman—Art furniture, and paintings and sculpture by the artist's friends, among them Anthony Caro, Christo, Salvador Dali, Al Held, and Pierre Soulages; through 7/7. Marlborough, 40 W. 57th St. (541-4900).

SoHo and TriBeCa

Michel Alexis—Recent large-scale paintings from the series "Stolen Diaries" that depict enigmatic narratives based on the text by Gertrude Stein and draw on the Steinian ideas of "continuous present" and universal biography; 6/24-8/12. Dahn, 39 Wooster St. (343-1420).

Ken Butler—An interactive installation titled "Object Opera" that comprises hybrid string instruments made from common and found objects and materials such as bicycle wheels, brooms, tennis racquets, and paintbrushes; through 7/7. Thread Waxing Space, 476 Broadway (966-9520).

Luca Buvoli—An installation of "comic book stories" fabricated into handmade sculptural signs, drawings on notebook pages, and large-scale posters; through 7/1. Weber, 142 Greene St. (966-6115).

R. Crumb—Watercolors, drawings, and prints from the sixties through the eighties, including original art for magazine covers, record-cover designs, and humorous drawings from the artist's sketchbooks; through 7/29. Cutler, 379 W. Broadway (219-1577).

Philip Guston—The artist's "Poem-Pictures," collaborations with writers and poets in which he integrates fragments of their writings into his own graphic imagery; through 7/28. The Drawing Center, 35 Wooster St. (219-2166).

Bryan Hunt—Three of the artist's recent bronze sculptures, which are his largest works to date and reflect his interest in gravitational determinants and organic forms; through 7/15. Gagosian, 136 Wooster St. (228-2828).

Hermann J. Kassel—Sculptures that explore the potential for change and movement, including the artist's "Pneumats," wood and rubber constructions that can be inflated with a foot pump; through 7/8. M-13, 72 Greene St. (925-3007).

Barry Le Va—Four recent sculptures and related drawings; through 7/28. Sonnabend, 420 W. Broadway (966-6160).

Emil Nolde—The largest private exhibition ever held in the United States of the German Expressionist's works on paper, including watercolors and prints of flowers, figures, seascapes, and landscapes; through 7/23. McEnroe, in cooperation with Galerie Michael Beck Leipzig, 41 Greene St. (219-0395).

Monique Safford—Paintings whose imagery is derived from eighteenth- and nineteenth-century line engravings published for purposes of male titillation; through 7/28. Maynes, 225 Lafayette St. (431-3952).

Julian Schnabel—Two hundred small paintings, the sales of which benefit CRIA (Community Research Initiative on AIDS); through 7/15. Shafrazi, 119 Wooster St. (274-9300).

Other

Jonathan Borofsky—Two twenty-foot-tall human figures, one painted black and the other white, each of which has a glowing red light in its chest that pulses with the sound of the artist's heartbeat; through 8/19. Grand Central Terminal Main Waiting Room, 42nd St. between Lexington and Vanderbilt Aves. (878-7262).

Hunt Slonem—Expressionistic paintings of the artist's own exotic birds; through 7/22. Lannon, 530 W. 22nd St. (255-7115).

Group Shows

Madison Avenue and Vicinity

Baumgold—128 E. 72nd St. (861-7338). Paintings, drawings, sculpture, and photography of, or on the subject of, still life, by Adams, Condo, Clarke, Kulicke, Larmon, Moore, Steinberg, Stoll, others; through 7/26.

Kouros—23 E. 73rd St. (288-5888). Paintings, photography, and sculpture by 22 artists, plus drawings by Larry Rivers and drawings and sculpture by Andre Masson; through 7/28.

Murakami—17 E. 71st St. (717-6085). Paintings by the Hungarian masters Istvan Csok, Sir Philip Las-

Installation **The view from the tram should be reason enough to visit the Sculpture Center at Roosevelt Island, but luckily, the art's worth seeing, too. The unstated theme of this year's show—with works by Matthew Geller, Karl Jensen, Chris Lesnewski, Heather Nicol (*Pick Me,* below), Eve Sussman, and Andrea Zemel & the Welders of Co-op Tech—is how sculpture can play off its surroundings.**

Photograph courtesy of the Sculpture Center.

zlo, Mihaly Munkacsy, and Sugo Scheiber; 6/27-9/9.

Stone—113 E. 90th St. (988-6870). The gallery's annual summer talent show, featuring works by 40 emerging artists; through 7/22.

57th Street Area

Associated American Artists—20 W. 57th St. (399-5510). Representational and abstract paintings by Bierk, Dinsmore, Drewes, Grayson, Hoyos, Jenkins, Levy, De Syszlo, Toledo; through 7/21.

Blum Helman—20 W. 57th St. (245-2888). Works by Andoe, Bowling, Gipe, Glantzman, Sicilia; through 7/29.

Borgenicht—724 Fifth Ave. (247-2111). Works by six contemporary Korean artists; through 7/28.

De Nagy—41 W. 57th St. (421-3780). A summer group show of works by gallery artists, including Berlind, Bowman, Burckhardt, Campbell, Foss, Hannah, Heller, Park, Porter; 6/22–7/28.

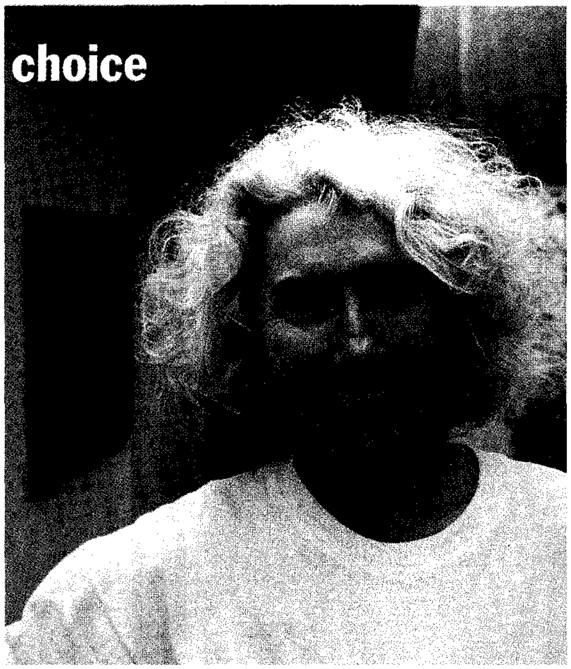
Emmerich—41 E. 57th St. (752-0124). "Contemplative Geometry," with paintings by Albers, McLaughlin, Tworkov; through 7/14.

Fischbach—24 W. 57th St. (759-2345). "Making Waves," with paintings and works on paper by Blaine, Brandt, Dodd, Freilicher, Kraft, Rickert, Sullivan, Wexler, Wilson, others; through 8/25.

Littlejohn Contemporary—41 E. 57th St. (980-2323). An exhibition that was organized by the late Julian Pretto, of works by Allain, Andre, Barry, Haynes, Kretschmer, Lang, LeWitt, Mosset, Obering, Wagner, and Zinsser; through 7/28.

McCoy—41 E. 57th St. (319-1996). Recent works by Phelan, Rockburne, Sugimoto; through 7/21.

Installation Pro-choice



If MOMA's "Artist's Choice" series has taught us anything, it's that artists can be every bit as sharp as museum curators when it comes to conceiving and curating shows. And since MOMA's artist-curators get to cull their offerings from the museum's own extraordinary collection, these shows allow us both to reflect on each particular artist's influences and to see familiar works of art in fresh new ways.

Painter Elizabeth Murray, whose "Artist's Choice" show opens at MOMA this week, has created an entirely different context from the ones that her male predecessors (Scott Burton, Ellsworth Kelly, Chuck Close, and John Baldessari) provided. Murray is the first Artist's Choice artist to make her show a political statement, though she had initial misgivings about making such a gesture. An artist who came of age in the sixties with precious few female role models, Murray decided to compile her show exclusively from women's art. "I wanted it to be about the women I knew and the women I didn't know," says Murray. Her show includes 70 women artists' works, made from 1914 to 1973: There are the women whose work Murray admired as a student (Grace Hartigan, Joan Mitchell, Louise Nevelson, Marisol, and Lee Bontecou), the women she shared common ground with as a young artist (Jennifer Bartlett, Louise Fishman, Jan Hashey, and Jenny Snider), the women she discovered while curating the show (Anne Ryan and Yagoi Kusama). "For me, it's about equality. I'd like it to be a recognition of how women have taken their place in the art-making of this century," says Murray. "It's been slow—inch by inch—but we've made progress. And I'd like people to feel that they're looking at a lot of terrific work."

EDITH NEWHALL

O'Hara—41 E. 57th St. (355-3330). "A Romantic Impulse," with paintings by Berthot, Buhler, Nelson, Resnick, Snyder, Stephan, Wester, others; through 7/17.

Rosenfeld—24 W. 57th St. (247-0082). Collages by Bearden, Cornell, Greene, Ossorio, Rauschenberg, Ryan, Tanning, others; works on paper by Fairfield Porter; through 8/5.

Schmidt-Bingham—41 E. 57th St. (888-1122). Figurative paintings and sculpture by Buck, Neel, Minich, Treiman, Vermeersch; through 8/18.

SoHo and TriBeCa

Arstark—568 Broadway (431-7334). "Whateva," with works by Berry, Corn, Giovinco, Horvath, Micros, Penrose, others; through 7/28.

Black Greenberg—79 Grand St. (431-1670). Works by Blachly, Burckhardt, Hayne, Rodriguez; through 7/14.

Basilico—26 Wooster St. (966-1831). "Summer Fling," a constantly changing group show in which various artists have been asked to choose a partner/collaborator; through 7/28.

Bravin Post Lee—80 Mercer St. (966-2676). For this exhibit, titled "Country Côde," the gallery invited 30 galleries from around the world to each send one work on paper by one of their artists, the only stipulation being that the artist live and work in the gallery's country of origin; through 7/28.

Cooper—155 Wooster St. (674-0766). Works that rely physically or conceptually on the architecture of corners, by Andre, Antoni, Beuys, Cadere, Flavin, Gober, Gonzalez-Torres, Horn, Piper, Sander, Shapiro, Weiner; through 7/28.

Cristinrose—395 W. Broadway (431-1862). Works with floral imagery by Bleckner, Campus, Finley, Fuss, Merola, Palmer, Samaras, Stathacos, Wilson, Woodruff, others; through 7/29.

Donahue—560 Broadway (226-1111). Works by Adler, Haney, Miller, Utterback; through 7/14.

Exit Art/The First World—548 Broadway (966-7745). "Way Cool," with works in all media by 31 emerging artists; through 7/14.

Hoffman—429 W. Broadway (966-6676). Works by artists who showed their works with the gallery over the past season, and by those who will be having shows in the next season, including Brady, Frey, Khalil, McCarty, Mackenzie, Norrie; through 7/5.

Ingbar—568 Broadway (334-1100). Images of New York landmarks by Abbott, David, Haas, Lordi, Ross, Warner, others; through 7/28.

In Khan—415 W. Broadway (226-6484). Sculpture and paintings by Othoneil, Ritchey, Werner; through 7/28.

Klein—40 Wooster St. (431-1980). "As Big as Life," with works by Abramovic/Ulay, Casebere, Garfield, Reichek, Ruff, Rideal; through 7/28.

Marcus—578 Broadway (226-3200). Works by Clarke, Cohen, Nickell, Obrosey, Palmer; through 7/1.

Nosei—100 Prince St. (431-9253). Invitational group show with works by Amer, Elizondo, Rappenecker, Sillman, others; through 7/28.

Perlow—560 Broadway (941-1220). Works by Bigler, Brindley, Harnett, Lloyd, Shapiro, others; through 7/28.

Postmasters—80 Greene St. (941-5711). "Guys and Dolls," with works by Albenda, Fleury, Jonas, Katz, Mori, Pearlstein, Risley; through 7/15.

P.P.O.W—532 Broadway (941-8642). Works by nine artists who live and work in Los Angeles; through 7/7.

Rosenberg + Kaufman—115 Wooster St. (431-4838). Paintings on paper by Geichman, Goldsleger, Imber, Kuszek, Pinette, Seidl, Waid; through 7/21.

Shapolsky—99 Spring St. (334-9755). Images of animals in paintings and sculpture by Arnold, Carlson, Dodd, Lieber, Pace, Rupp, Sullivan, Winter, others; through 9/23.

Stark—560 Broadway (925-4484). "Color: Sign, System, Sensibility" features works by Apfelbaum, Kalina, Katz, Hyde, Sims, Stoll, others; through 7/21.

TZ'Art—28 Wooster St. (966-9059). Works on the subjects of romance, rebellion, and obsession by eight male artists; through 7/15.

Wimmer—560 Broadway (274-0274). "The Portrait Now," with works by Aguilar, Clarke, Graupe-Pillard, Howe, Lankton, Scharlin, Serrano, others; through 7/15.

Wittels—580 Broadway (219-2211). "lo-fi," with works by Fecteau, Friedman, Landers, Pippin, Rhoades; through 7/15.

Other

Sculpture Center at Roosevelt Island—Main St., Roosevelt Island (832-4540). Outdoor sculptures by Geller, Jensen, Lesnewski, Nicol, Sussman, Zemel; through 11/15.

Photography

John Batho—A series of photographs of rock formations on the northern coast of Brittany that were taken in 1992 when the photographer was invited by the Conservatoire du Littoral (a body devoted to the conservation of the French shorelines) to photograph protected sites; through 7/28. Zabriskie, 724 Fifth Ave. (307-7430).

John Brill—Photographs of images that seem to fade or reconstruct themselves before the viewer and are inspired by the concept of engram, a hypothetical memory trace; through 7/28. Kent, 67 Prince St. (966-4500).

Ralph Gibson—Color and black-and-white photographs taken in France over the past twenty years; through 7/13. French Cultural Services, 972 Fifth Ave. (439-1400).

I.C.P.—1130 Fifth Ave. (860-1777); Tues. 11–8, Wed.–Sun. 11–6; $4, $2.50 students and seniors. "PhotoDiary: Lynn Goldsmith." Large-format photographs of musicians; through 7/16. "Ruth Orkin: Retrospective"; through 7/16. "Lucky Strikes: Photographs by Toby Old"; through 7/16.

ICP Midtown—1133 Ave. of the Americas (860-1783), Tue. 11–8, Wed.–Sun. 11–6. "An American Centu-

Photograph by Sidney B. Felsen.

ry of Photography: From Dry-Plate to Digital, The Hallmark Photographic Collection"; through 9/10. "Eyes on an Era: Photographs by Irving Haberman"; through 9/10.

Karen Kuehn—Enigmatic black-and-white pinhole photographs of the Puerto Rican island of Vieques that evoke a universal place rather than a specific one; through 7/28. Beitzel, 102 Prince St. (219-2863).

Herbert Matter—Black-and-white photographs from the early thirties that were used for travel posters by the Swiss Tourist Office, and a group of portraits and fashion photographs from the late forties; through 9/2. Staley-Wise, 560 Broadway (966-6223).

Arno Rafael Minkkinen—A retrospective of self-portraits in which the photographer poses isolated parts of his body against intimate interiors or landscapes; through 7/14. Houk Friedman, 851 Madison Ave. (628-5300).

Schickler—52 E. 76th St. (737-6647). Documentary photographs of the Red Army's victory in Berlin taken by the Russian photographers Max Alpert, Dmitri Baltermants, Ivan Shagin, others; through 6/28.

Nancy Stout—Photographs of Cuba's architecture from the book *Havana/La Habana* (Rizzoli, 1995); through 7/31. Research Institute for the Study of Man, 162 E. 78th St. (924-7299).

Randy West—Photographs of figures waist-deep in water, printed on photosensitized linen; through 7/8. Richardson, 560 Broadway (343-1255).

Brett Weston—A survey of works by this photographer (1911–1993) of whom the photography historian Nancy Newhall wrote: "He saw the delicate aerial structure of eerie plants reaching into the skies, the dunes gray with storm or gleaming with snow against dark, distant mountains—endless absorbing variations!"; through 7/29. Burden Gallery at Aperture, 20 E. 23rd St. (505-5555).

Museums

American Craft Museum—"Inside/Outside: Ceramic Works and Drawings by William Daley." Through 6/25. . . . "Jewelry From the Permanent Collection." Through 6/25. . . . "Fiber: Five Decades From the Permanent Collection." Through 6/25. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $3 students and seniors.

American Museum of Natural History—"Art in the Service of Science." An assemblage of works by renowned naturalists and artists (Mon.-Fri. 10-5). Through 12/30. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $6 suggested contribution, $4 students and seniors, $3 children.

Asia Society—"Monkey." Works that depict monkeys, ranging from Indian temple sculptures to Japanese netsuke. Through 9/10. . . . "New Finds, Old Treasures: Early Chinese Ceramics From the Meiyintang Collection." Through 6/18. 725 Park Ave. (517-ASIA); Tues., Wed., Fri., Sat. 11–6, Thurs. 11–8, Sun. 12–5; $3, $1 students and seniors.

Brooklyn Museum— "More Room for a View: Large-Scale Works on Paper." Through 11/5. . . . "Nardo di Cione in Context: Early Renaissance Paintings From the Brooklyn Museum. Through 1/30/96. . . . "A Graphic Odyssey: Romare Bearden as Printmaker." Through 7/9. . . . "The Pictographs of Adolph Gottlieb." The first in-depth examination of the artist's pictographs, a series of paintings dating from 1941 to 1951. Through 8/27. . . . "Dale Chihuly: Grand Lobby Installation." Through 9/10. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.-Sun. 10-5; $4 donation, $2 students, $1.50 seniors.

Cooper-Hewitt, National Design Museum— "Field for Dreams: An 18th-Century Bedcover." Through 8/20. . . . "Kitsch to Corbusier: Wallpaper From the 1950s." Through 8/20. . . . "Body Language: Jewelry and Accessories From the National Design Museum." Through 8/20. . . . "The Structure of Style: Dutch Modernism and the Applied Arts, 1880–1930." Through 8/20. 2 E. 91st St. (860-6868); Tues. 10–9, Wed.–Sat. 10–5, Sun. noon–5; $3, $1.50 seniors and students; free Tues. after 5.

Frick Collection— "The Golden Age of Danish Art: Drawings From the Royal Museum of Fine Arts, Copenhagen." Through 8/13. 1 E. 70th St. (288-0700); Tues.– Sat. 10–6, Sun. 1–6; $5, $3 students

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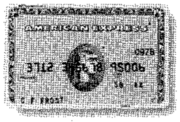

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Guggenheim Museum—"Georg Baselitz." A survey of the German artist's paintings and sculpture from the past three decades. Through 9/17. . . . "Josef Albers: Glass, Color, and Light." Through 9/17. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $7, $4 students and seniors.

Guggenheim Museum SoHo— "Antipodean Currents: Ten Contemporary Artists from Australia." 6/21–8/6. . . . "Gary Hill." Video installations by the Seattle-based artist. Through 8/20. 575 Broadway (423-3840); Sun. and Wed.–Fri. 11–6, Sat. 11–8; $5; $3 seniors and students.

Jewish Museum—"Women Photographers of the Weimar Republic." Through 7/30. . . . "Tricksters, Tailors, and Fools: Yiddish Tales Through Artists' Eyes; through 7/30. . . . "Camille Pissarro: Impressionist Innovator." Through 7/16. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8; $6, $4 students and seniors.

Metropolitan Museum of Art—"Nadar." The first comprehensive exhibit of the work of the French photographer Felix Tournachon, known as Nadar. Through 7/9. . . . "The Painted Roundel in the Lowlands: 1480–1560." Through 8/20. . . . "Herter Brothers: Furniture and Interiors for a Gilded Age." Through 7/30. . . . "Decorating the American Home, 1850–1900." Through 7/30. . . . "Assyrian Origins: Discoveries at Ashur on the Tigris; Antiquities from the Vorderasiatisches Museum, Berlin." Through 8/13. . . . "Art and Empire: Treasures from Assyria in the British Museum." Through 8/13. . . . "An Ancient Egyptian Bestiary: Animals in Egyptian Art." Through 10/15. . . . "Paul Cadmus: The Seven Deadly Sins and Selections from the Collection." Through 7/4. . . . "Masterplan for the Greek and Roman Galleries." Through 8/6. . . . "The Architecture of the Metropolitan Museum of Art, 1870–1995." Through 9/3. . . . "Bloom: Fashion's Spring Garden." Through 8/20. . . . "The Kilenge of New Britain: Photographs by Philip Dark, 1964–1970." Through 7/28. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–5:15 (closes at 4:45 between October and March).

Pierpont Morgan Library—"Auld Acquaintances: Famous Music from the James Fuld Collection." Through 8/27. . . . "The Fox and the Grapes: Aesop Through the Ages." Important editions of Aesop's tales, ranging in date from the third century to the twentieth. Through 8/27. . . . "Animals as Symbol in Medieval Illuminated Manuscripts." Through 8/27. . . . 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Museum for African Art—"Animals in African Art: From the Familiar to the Marvelous." Through 12/31. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6. $4, $2 children, students, and seniors.

Museum of American Folk Art—"Victorian Vernacular: The American Quilt Show." Through 9/10. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

El Museo del Barrio—"Reaffirming Spirituality." Works by 34 Latino artists paired with works they selected from the museum's permanent collection. Through 8/13. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5; $4, $2 seniors and students.

Museum of Modern Art—"Artist's Choice: Elizabeth Murray." For the fifth exhibit in this series, the artist Elizabeth Murray selected works from the museum's permanent collection by 70 women artists. Through 8/22. . . . "The United Nations in Perspective." Through 9/26. . . . "Video Spaces: Eight Installations." 6/22–9/12. . . . "Mutant Materials in Contemporary Design." Through 8/22. . . . "Helen Chadwick: *Bad Blooms.*" Through 7/11 . . . . "Masterworks from the Louise Reinhardt Smith Collection." Through 8/22. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed. $8; $5 students and seniors; Thurs. and Fri., 5:30–8:30, pay what you wish.

Museum of the City of New York—"Union Settlement Association: 100 Years of Leadership in East Harlem." Through 11/5. . . . "New York Saved: Thirty Years of Landmarks Preservation." Through 7/30. . . . "Curating New York: The Legacy of Grace M. Mayer." Through 9/8. . . . "A Century Apart: Images of Struggle & Spirit, Jacob Riis and Five Contemporary Photographers." Through 9/3. . . . "Ladies' Mile: Emporia and Entertainments." Through 10/22. 1125 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"Contemporary British Architecture: Recent Projects from the Royal Academy of Arts Summer Exhibition." An overview of current trends in British architecture. 6/21–9/17. 1083 Fifth Ave. (369-4880); Wed.–Sun. 12–5 (Fri. 12–8, free 5-8); $3.50; $2 seniors and students.

National Museum of the American Indian—Three exhibitions featuring approximately 500 Native American objects from the museum's collection. 1 Bowling Green (668-6624); daily 10–5; free.

New-York Historical Society—"Treasury of the Past." Paintings, sculptures, and historic objects and documents from the museum's collection. Through 9/17. . . . "On the Avenue, Fifth Avenue." Through 9/17. . . . "Inventory: Christian Boltanski." An installation that is a museum display of actual belongings of a contemporary New Yorker. Through 9/17. 2 W. 77th St (873-3400); Wed.–Sun. 12–5; $3, $1 seniors and children.

New York Public Library—"What Price Freedom?" A selection of objects from the library's collections that exemplify moments in history when people took great risks to express themselves freely. Through 1/6/96. . . . "The Collecting Adventure, 1895–1995." Through 5/24/96. . . . "Part I: Documenting Pop and Avant-Garde." Through 9/1. Fifth Ave. and 42nd St. (869-8089); Mon. 10-6, Tue.-Wed. 11-6, Thur.–Sat. 10-6; free.

Queens Museum of Art—"Yukinori Yanagi: Project Article 9." Through 7/16. . . . "The View from Within: Japanese-American Art from the Internment Camps, 1942–1945." Through 7/16. Flushing Meadows, Corona Park, Queens (718-592-9700); Wed.–Fri. 10–5, Sat.–Sun. 12-5; $3; $1.50 students and seniors.

Studio Museum in Harlem—"Mothers, Fathers, and Legendary Ancestors: Selections of Classical African Sculpture." Through 10/1. 144 W. 125th St. (864-4500); Wed., Thur., Fri. 10–5, Sat. and Sun. 1–6; $5; $3 students and seniors.

Whitney Museum—"1995 Biennial Exhibition." Through 6/25. . . . "Views from Abroad." 6/23–9/24. . . . "Edward Hopper and the American Cinema." An exhibit that explores the relationship between Hopper's iconography, film noir, and fragmented, surrealistic cinematography. 6/22–8/13. 945 Madison Ave., at 75th St. (570-3676); Wed., Sat., Sun. 11–6, Thurs. 1–8, Fri. 11–9; $7, $5 students and seniors (free Thurs. 6–8 and Fri. 6–9). **Whitney Museum of American Art at Philip Morris**—"Double Take: Views of Modern Life by Stuart Davis and Reginald Marsh." Through 7/7. 120 Park Ave. (570-3676), Mon.–Fri. 11–6 (Thur. 11–7:30); free.

Auctions

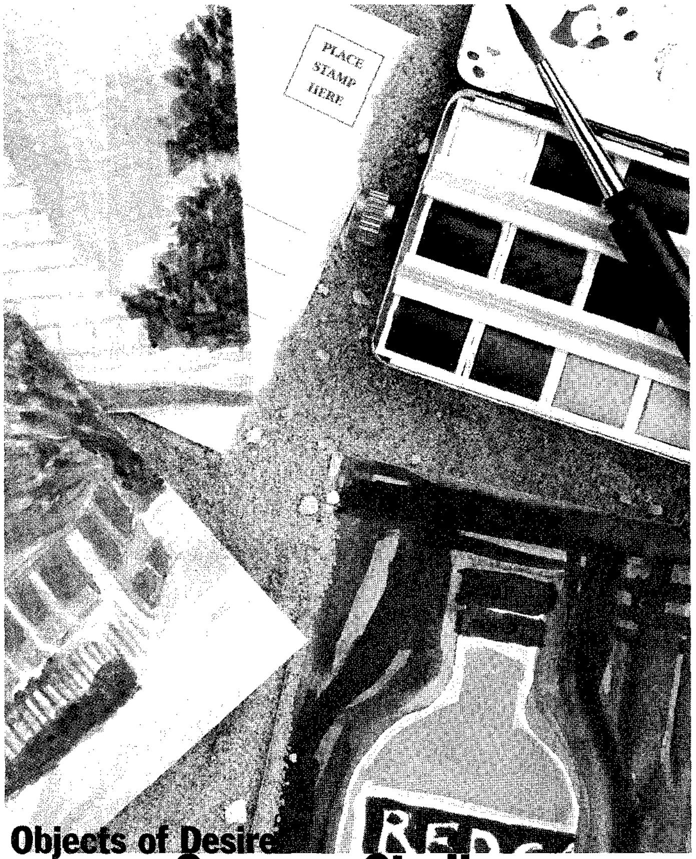
Christie's—502 Park Ave., at 59th St. (546-1000). 6/21 at 10 and 2: "Important American Furniture, Silver, Folk Art, and Decorative Arts." On view from 6/17.

Christie's East—219 E. 67th St. (606-0400). 6/23 at 10: "Americana." On view from 6/17. 6/28 at 2 and 6: "Film & TV Memorabilia and Hollywood Posters." On view from 6/24.

Doyle—175 E. 87th St. (427-2730). 6/28 at 10: "English & Continental Furniture, Decorations, and Paintings." On view from 6/24.

Sotheby's—York Ave. at 72nd St. (606-7000). 6/21 at 10:15 and 2: "Coins." On view from 6/17. 6/22 at 10:15 and 2: "Americana." On view from 6/17. 6/29 at 10:15 and 2: "Zagayski Collection." On view from 6/25. 6/30 at 10:15 and 2: "Arcade Modern & Contempirary Paintings." On view from 6/25.

Swann—104 E. 25th St. (254-4710). 6/22 at 10:30 and 2: "Modern Literature/Photographic Literature." On view from 6/17. 6/29 at 10:30: "Science Fiction, Fantasy, and Horror Literature." On view from 6/26.



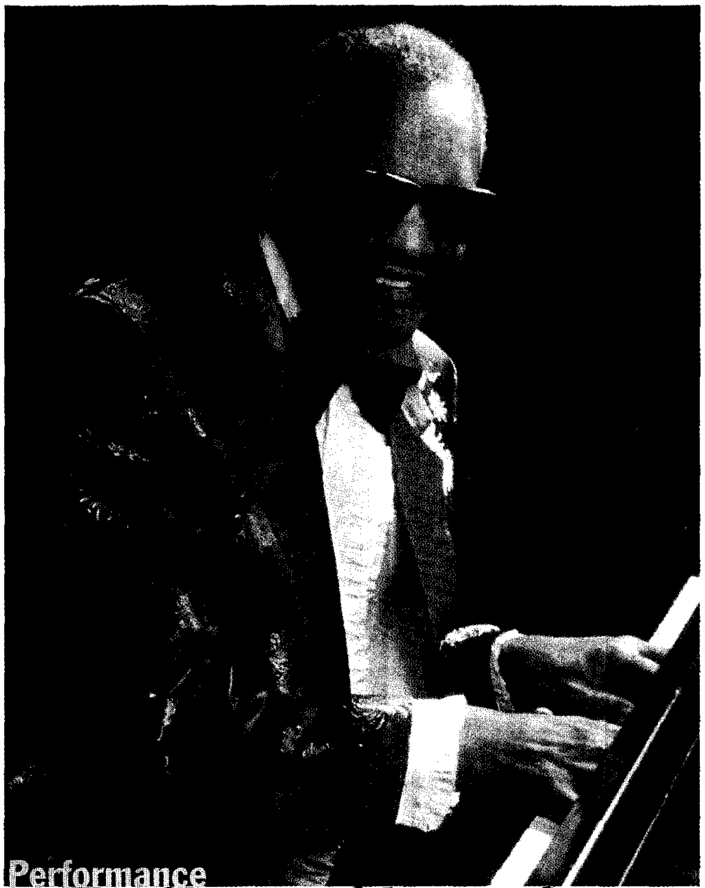
Objects of Desire

Summer Studies

Whether your summer travels take you to Cape May, Cap d'Antibes, or Chichén Itzá, you'll be glad you took along these paint-your-own postcards, this miniature watercolor set with its own water tank, and a traveling sable brush (all available at New York Central Art Supply, Pearl Paint, and other art-supply stores). Besides, that rum-bottle still life will surely win a memorial spot on a friend's refrigerator door.

Photograph by Steve Wisbauer.

R.E.M....JVC...M.J.Q.



Performance

The Shapes of Jazz to Come

The oldest and most diverse of all jazzfests—host to everyone from Louis Armstrong to Led Zeppelin—swings into its forty-first year. This week, the mighty JVC Jazz Festival presents Ray Charles (pictured), Joe Henderson, Groove Collective, and scores of others, June 23–July 2. (See listings.)

Concerts

The JVC Jazz Festival *runs 6/23–7/2. Its shows are selectively listed below and designated by a "JVC." For complete information, call the festival at 787-2020.*

"Joe & Joshua"—JVC. Legendary and newcomer sax stars Joe Henderson and Joshua Redman share a stage, the former leading his Double Rainbow Quintet in the music of Jobim. 6/23 at 8 p.m. *Carnegie Hall. $15–$40.*

"Ray & Maceo"—JVC. Ray Charles and his orchestra, joined by alto-sax funkateer Maceo Parker. 6/23 and 6/24 at 8 P.M. *Avery Fisher Hall. $15–$50.*

"Jazz at Bryant Park"—JVC. 6/24: Arturo Sandoval, Nelson Rangel, Teodross Avery at 3 P.M. 6/25: Ohio Players; Groove Collective; Repercussions; Dana Bryant; others at 3 P.M. 6/28: Roy Ayers; Steve Coleman and 5 Elements; Danilo Perez; others at 5 P.M. 6/29: Marcus Roberts Trio; Marcus Roberts with the St. Luke's Orchestra; and Leroi Jones at 5 P.M. 6/30: Wessell Anderson Quartet; Carl Allen Quintet; Gary Bartz Quintet; Cyrus Chestnut; James Carter Quartet at 5 P.M. 7/1: Marcus Printup Quintet; Javon Jackson Quintet; Charlie Hunter Trio; Sonny Fortune Group at 3 P.M. *Bryant Park, Sixth Ave. bet. 41st and 42nd. Free.*

"Midnight in the Garden of Good and Evil"—JVC. An ambitiously literary theme unites the talents of Gerry Mulligan, Margaret Whiting, and Bobby Short as the JVC festival presents music associated with John Berendt's best-seller, *Midnight in the Garden of Good and Evil.* The book chronicles murders that took place in the Savannah home of jazz librettist Johnny Mercer, whose music haunts the sultry atmosphere of this Southern tale. Berendt will be on hand to read from *Midnight*, as will singer Emma Kelly, whom Mercer himself nicknamed "the lady of 6,000 songs," and the hilarious drag queen the Lady Chablis—both of whom appear prominently in the book. 6/25 at 8 P.M. *Avery Fisher Hall, Lincoln Center. $15–$50.*

Oscar Peterson—JVC. 6/27 at 8 P.M. *Carnegie Hall. $15–$60.*

"Illinois and Friends"—JVC. Illinois Jacquet brings out his big band to help wish Flip Phillips a happy 80th. 6/28 at 8 P.M. Avery Fisher Hall. $15–$40.

Mel Tormé and Peggy Lee—JVC. 6/24 at 7 P.M. *Carnegie Hall. $15–$40.*

"Battle of the Bands"—JVC. The Lincoln Center Jazz Orchestra, under the direction of Wynton Marsalis. vs. The Carnegie Hall Jazz Band, under the direction of Jon Faddis. 6/30 at 8 P.M. *Avery Fisher Hall. $15–$45.*

Al Jarreau—JVC. With Zap Mama. 6/29 and 6/30 at p.m. *Carnegie Hall. $15–$50.*

"Midsummer Night Swing"—This summer, through 7/22, the Lincoln Center's Fountain Plaza gives way to dance fever of all strains, from ballroom swing to zydeco to cumbia to soukous. Call for specifics, but don't miss Clark Terry on 6/24 or Brave Combo on 6/28. Dance lessons from 6:30–7 P.M. Dancing at 8:15 P.M. *Lincoln Center, 62nd–66th Sts. at Columbus Ave. (875-5102). $8.*

Irma Thomas and Brooklyn Slim—The "Celebrate Brooklyn" festival kicks off with the New Orleans soul queen and the beloved harmonica ace on 6/22. *Prospect Park Bandshell, Prospect Park West and 9th St., Park Slope, Brooklyn. (718-855-7882). $3 contribution.*

"Cool Cruises"—The harbor-bound jazz club hosts alto saxophonist Donald Harrison. 6/29 at 6:30 and 9:30 P.M. *Sailing from Pier 16, South Street Seaport, (630-8888). $20.*

Hezekia Walker and the Love Fellowship Crusade Choir—With soul belter Fontella Bass. 6/24 at 3 P.M. *Summer Stage, Rumsey Playfield, 72nd St. Mid-Park, Central Park. (360-CPSS). Free.*

The Skatalites—This legendary Jamaican band invented ska when they formed in 1963, and they're still the best around. 6/25 at 3 P.M. *SummerStage.*

Phish—These purveyors of lite blues for pre-med kids helped take the hip out of hippie. 6/28–6/29 at 7:30 P.M. *Jones Beach. $22.50.*

Joan Osbourne and Ani DiFranco—Two young dynamos of acoustic music, the first of a slightly torch-songish bent, the second of a spunkier, riot grrlish disposition. 7/1 at 3 P.M. *SummerStage.*

Cassandra Wilson—A gospel-influenced jazz adventurer of exceptional clarity and inventiveness. 7/2 at 3 P.M. *SummerStage.*

Continental Drifters—The Drifters are led by Peter Holsapple, former leader of college-rock staples the dBs and the Brian Epstein of R.E.M. With the Kentucky Headhunters. 7/4 at 3 P.M. *Summerstage.*

Melissa Etheridge—With Paula Cole. 6/27 at 7:30 P.M. *Jones Beach (307-7171). $35.*

"Legends of Motown"—Featuring the Four Tops, the Temptations, the Supremes (starring Mary Wilson), Junior Walker and the All-Stars, and the Spinners. 7/2 at 7:30 P.M. *Jones Beach. $28.50.*

R.E.M.—With Luscious Jackson. 6/22–6/24 at 8 P.M. *Madison Square Garden. Sold out.*

Van Morrison—Do you remember when we used to sing "Sha-la-la-la-la-la-la-la-la-la-dee-da"? It's *still* just like that. 6/30 at 8 P.M. *Paramount. $45–$65.* 7/1 at 8 P.M. *Jones Beach. $35.*

"Beacons in Jazz"—The New School Jazz Program's music award goes to avuncular jazz bass great Milt Hinton, a.k.a "the Judge," who celebrates his 85th birthday, joined by trumpeters Jon Faddis, Clark Terry, and Doc Cheatham. 6/23 at 8 P.M. *Tishman Auditorium, New School for Social Research, 66 W. 12th St. (496-8524). $25.*

"Sounds and the Machines That Make Them"—A concert for "computer controlled kinetic machines" by Gordon Monahan. 6/22–6/24 at 8 P.M. *The Kitchen, 512 W. 19th St. (255-5793).$12–$15.*

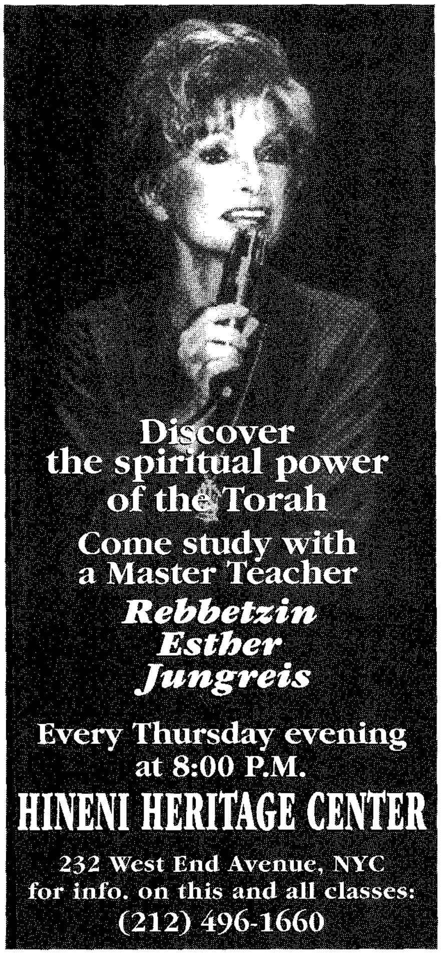
Clubland

Bottom Line—The 33rd performance of "In Their Own Words: A Bunch of Songwriters Sittin' Around Singin' " hosts a great lineup of pensive singer-songwriters: Billy Bragg, Greg Brown, Bruce Cockburn, Patty Larkin, and Jill Sobule, all on 6/27. 6/30–7/1: Taj Mahal. *15 W. 4th St. (228-7880).*

Brownie's—Avenue A's divey post-college rock spot,

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.



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Institutions

Send In the Clowns

"It's like a community sing-along," says Joe McGinty of the Loser's Lounge, his bimonthly tribute to easy-listening masters like Carole King, Neil Diamond, Burt Bacharach, the team of Lee Hazlewood and Nancy Sinatra, and Henry Mancini. Approximately once every other month, Fez, with its swishy gold-lamé curtain, is a haven for nerdy people in their thirties who used to keep their guilty pleasures to themselves. The Loser's Lounge is the kind of place where you can openly admit that you spent junior-high-school free periods in the library listening to Carole King's *Tapestry* on headphones. Vocalists from local bands clamor to sing numbers like "Walk On By," backed by the Kustard Kings, the surfy house band for which McGinty, an incredibly tall man given to wearing Quisp cereal shirts, plays keyboards. There's a core group of unknown scenesters, but bigger names like Dinosaur Jr.'s J Mascis and Lenny Kaye, the producer and ex–Patti Smith guitar player, have put in an appearance or two. McGinty, a 35-year-old former keyboard player for New Wave hitmakers Psychedelic Furs, got the idea for the Loser's Lounge after the Furs broke up three years ago. It happened like this: McGinty saw Nick Danger—a Chris Farley–like singer of few inhibitions—standing on a milk crate doing insane versions of Peter Frampton songs at a benefit performance. He was suitably impressed by Danger's genuine bizarreness, and asked him to sing while he played piano at the Pink Pony on Ludlow Street. The weekly event developed a following, so the Loser's Lounge moved to a bigger venue, the Fez, with a Burt Bacharach tribute in December 1993. "I was surprised that people in bands were calling me up to sing Burt Bacharach songs, like people I didn't even know, totally by word of mouth," McGinty says. "For the singers, it's like being a Vegas entertainer for the night. Some people do serious interpretations. Others do something wild. I love all these songs. For me, it's really good to see people appreciating them." The Loser's Lounge will pay homage to Brian Wilson and the Beach Boys on June 19 and 20. "The twentieth is Brian Wilson's birthday, and it's also right before the first day of summer," says McGinty. "Which seems to make sense."

Christina Kelly

with tap beers, low-rent bands, and the occasional big name trying to keep a low profile. Shows nightly at 9. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flier-strewn pit—in a good way. Sundays and Mondays are audition nights and are usually better spent elsewhere. *15 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—A newish big-budget blueserie, dedicated to the best and brightest from the midwestern blues capital. Shows nightly. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

The Cooler—The meat-packing district's subterranean steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. And check it out: They're getting air-conditioning. 6/24: Morrocan trance-musician Hassan Hakmoun. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house. 6/30: Health & Happiness Show. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello ambience. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. On Tuesday nights, it's the steamy seventies-funk dance night "Soul Kitchen." "Savoy Sundays" are weekly swingfests of ballroom dancing. 6/21: Guided by Voices; Strapping Fieldhands; Chris Knox. *17 Irving Pl. (777-6800).*

Manny's Car Wash—A little more Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for Ladies Night. 6/26: Black Cat Bone. 6/28: Sam Andrew, founding member of Big Brother and the Holding Company and Kozmic Blues. *1558 Third Ave. (369-blues).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. *1039 Washington St., Hoboken (201-798-4064).*

Paddy Reilly's—The home of the rollicking hip-hop-accented Irish band Black 47 on Fridays and the punkishly feisty Rogue's March on Sundays. *519 Second Ave., at 29th St. (686-1210).*

Tramps—Despite the ringing walls and mid-stage column, this is one of the city's better venues for great roots music and happening indie rock. 6/21: Brave Combo. 6/22: Charlie Sexton; Mary Karlzen. 6/23–6/24: Marcia Ball. 6/28: Afghan Whigs. *551 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid/activist hang with neo-hippie atmosphere and far-flung musical guests. *N.B.*: Tuesday night is (Grateful) Dead Night. 6/23: Skadanks. 6/24: Robby Krieger. *161 Hudson St. (966-5244).*

Photograph by Tom Le Goff.

Jazz

Birdland—A two-tiered, Art Deco–ish club whose fine jazz musicians rarely draw large crowds, probably owing to the longish uptown trek required to see them. *2745 Broadway, at 105th St. (749-2228).*

Blue Note—Easily the city's highest ticket jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening and, as its empire expands (most recently taking Indonesia with the Blue Note Jakarta), charges accordingly. 6/20–6/25: Modern Jazz Quartet. 6/27–7/2: Kenny Burrell and Jazz Heritage; Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Bradley's—A smallish, dark-paneled room into which some of the city's best jazz musicians creep after hours. 6/19–6/24: The stately pianist John Hicks leads a duo. 6/26–7/1: James Williams trio, featuring Boston tenor dynamo Billy Pierce. Sets at 10, midnight, and 2 A.M. *70 University Pl., at 11th St. (228-6440).*

Cajun—A little bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. *129 Eighth Ave., at 16th St. (691-6174).*

Fat Tuesday's—A snug subterranean nightclub out of the downtown jazz circuit, Fat Tuesday's regularly presents excellent jazz vocalists, plus the guitarist-inventor Les Paul, who holds forth every Monday night. 6/27–7/2: Terry Blaine. *190 Third Ave., at 17th St. (533-7902).*

Iridium Room—The artfully wacky restaurant across from Lincoln Center crosses Dalí with Dr. Seuss in its décor and hosts some formidable jazz comers in its basement. Every Monday is Tess Marsalis and the Swing Daddy Big Band. 6/20–6/24: The Benny Carter Quartet. 6/27–7/2: Don Byron Sextet. Sets Tues.–Sat. at 9:30 and 11 P.M. and 12:30 A.M.; Sun. at 8:30 and 10 P.M. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent pianists. *33 University Pl. (228-8490).*

Knitting Factory—The "What Is Jazz?" festival runs through July 1. 6/19: Dave Murray Big Band; Jazz Passenger; Walter Thompson. 6/20: Evan Parker Trio; Cecil Taylor solo; Brandon Evans Quartet. 6/21: Joey Baron's Baron Down; Dewey Redman meets The Holmes Brothers; Lost Tribe; Marc Edwards Band; Roy Campbell and Tazz. 6/22: Charles Gayle Quartet; Don Byron; Illuminati Big Band; Myra Melford; William Hooker. 6/23: Prima Materia featuring Rasheid Ali; Archie Shepp, Jackie Byard, and others; Norton-Cartwright-Dresser; Marty Ehrlich and Bobby Previte. 6/24: David S. Ware; Henry Threadgill Quintet. 6/256: Kamakazi Ground Crew; Hamiet Bluiett Trio; Donald Harrison's Mojo; Gerry Hemingway Quartet. 6/26: Bobby Previte's Weather Clear; David Murray Big Band; Leon Parker. 6/27: Jacky Terrasson Trio; Roy Haynes Group; By Any Means, with Charles Gayle, Rashied Ali, and William Parker. 6/28: Thomas Chapin Trio; Joe Lovano Sextet; Lester Bowie's Brass Fantasy. 6/29: Reggie Workman Ensemble; Arthur Blythe, Elliott Sharpe, Billy Hart, and Santi Deberiano. 6/30: James "Blood" Ulmer; Greg Osby; Matthew Shipp Trio; Mark Dresser Trio. 7/1: Charlie Hunter Trio; Groove Collective. Shows at 8 and 11. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Metropolis Cafe (Downstairs)—The elegant restaurant right off Union Square may be out of the Village jazz loop, but its basement regularly hosts top-notch jazz stars and R&B acts. Every Tuesday, George Gee's orchestra plays swing classics from Basie to Woody Herman. 6/23–6/25: Elvin Jones Jazz Machine. *31 Union Sq. W. (675-0851).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadiums back home. Thursday nights, it's Giant Step, the long-running throwdown of saxophone-, guitar-, and turntable-playing musicians. Most live shows start at 9. *204 Varick St. (243-4940).*

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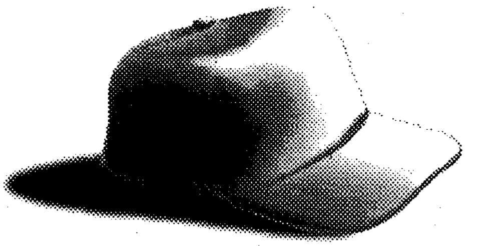

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HarperSpotlight
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Monday, Miles Evans directs the Monday Night Orchestra, playing the music of Gil Evans. Every Sunday, Doc Cheatham plays from 2 to 6. 6/20–6/25: Javon Jackson Quartet. 6/27–7/2: Charnet Moffett Trio. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A pricey, somewhat overwrought restaurant in a touristy Central Park rest stop. Still, the Tavern's Chestnut Room is a top-flight jazz club—with excellent sound and a full roster of stars. *Central Park at W. 67th St. (873-3200).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Monday, the Vanguard Jazz Orchestra swings on. 6/20–6/25: David Murray Quartet. 6/27–7/2: Roy Hargrove Sextet. Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Comedy

Boston Comedy Club—*Animal House* ambiance and, most nights, comedy to match. Wednesdays, Risa Barash hosts Women of Comedy Nights at 9:30. *82 W. 3rd St. (477-1000).*

Caroline's Comedy Club—In Times Square just down the street from the Letterman show, this posh 300-seat arena features mostly "headliners"—i.e., comedians you've seen on television. Wednesday nights, it's "El Barrio U.S.A.," a look at the lighter side of Latino–Puerto Rican living, starring Angel Salazar and Elizabeth Testa. 6/22–6/25: Paul Provenza. 6/22: Michele Balan and Sara Cytron. 6/27: Lionel. 6/30–7/3: Kim Coles. 7/1: Jake Johannsen. Shows at 8, with extra shows at 10:30 on Fri. and Sat. *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Through 6/25: Ray Romano; Kevin Brennen; Dave Attell. Shows Sun.–Thurs., 9–2. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Through 6/25: Sean Donnelan; John Rizzo; Al Romero; Ben Creed; Mike Robles; Danny Curtis. 6/26–7/2: Mike Robles; Scott Bruce; Danny Curtis; Phil Tagliaferri; John Rizzo; Ben Creed; Sean Donnellan; Al Romero. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

New York Comedy Club—Every Friday, the NYCC presents "New York's Best African-American and Latino comics." Every Wed. and Thurs., there's sketch comedy at 7 P.M. Shows Mon.–Fri. at 9, with extra shows Fri. at 7 and 11; Sat. at 6, 7:30, 9:30, and 11:45. *241 E. 24th St. (696-5233).*

Rebar—The audience sits on well-worn couches and the comedians try things they've never done before. It's hit and miss in terms of comedy, but always entertaining. Mondays at 8:30. *Eighth Ave. at 16th St. (627-1680).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his Letterman appearances. Sun.–Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—Steve Ross continues in the Oak Room this week with "Their Words Are Music," featuring the lyrics of Oscar Hammerstein II and Lorenz Hart. On Fri. and Sat. at 11:30, there's a change of pace with "To Wit," his other show, featuring a compilation of songs with humor as their keynote. Through 6/24. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $30; $15 minimum. *59 W. 44th St. (840-6800).*

Performance

Night and O'Day

After 60 years in the biz, singer Anita O'Day has done it all: jazz celebrityhood—with, of all things, "Tea for Two," in 1958—and rock bottom with, less unusually, heroin addiction in the sixties. She brings both hard-earned wisdom and a hipster's wit to Rainbow & Stars from June 27 to July 15.

Arcimboldo—On Sunday evenings through August, this East Side trattoria is offering a combination package of Italian food and opera standards performed by artists from Lincoln Center. Dinner at 7; show at 8. $35. *220 E. 46th St. (972-4646).*

Cafe Carlyle—The pianist/singer Bobby Short is back in his accustomed seat at this elegant rendezvous, blithely crooning standards by Noel Coward, Cole Porter, and other such sophisticates. Through 6/24. $45 cover; no minimum. 8:45 and 10:45 nightly. *35 E. 76th St. (570-7189).*

Cafe Pierre—Dancing has recently been reinstated at this cozy, intimate room on Thursday, Friday and Saturday evenings from 9 to 1, backed up by the romantic stylings of singer/pianist Kathleen Landis and her trio. $10 music charge in the bar; no music charge for dinner and dancing. Jacket and tie required. *2 E. 61st St. (940-8185).*

Danny's Skylight Room—Various performers nightly. $6–$15, plus $10 minimum. *346 W. 46th St. (265-8130).*

Don't Tell Mama—Various performers nightly. $6–$12; two-drink minimum. *343 W. 46th St. (757-0788).*

Le Figaro—Various performers nightly. No cover, no minimum. *184 Bleecker St. (677-1100).*

Michael's Pub—As always, Woody Allen and the New Orleans Funeral & Ragtime Orchestra on

Mon. at 8:45 and 11. $35 minimum. *211 E. 55th St. (758-2272).*

Rainbow and Stars—Phylicia Rashad, star of television (*The Cosby Show*) and Broadway (*Dreamgirls, Jelly's Last Jam*) has chosen this elegant Manhattan aerie for her New York club debut. With the Shelton Becton sextet; through 6/24. Anita O'Day takes over 6/27–7/15. $40 cover, no minimum. *30 Rockefeller Plaza, 65th floor (632-5000).*

Russian Tea Room—For four weekends in June, Manhattan Theatre Club, reviving one of its own longerstanding traditions, is sponsoring a cabaret series—this time on the elegant and bejewelled premises of its around-the-corner neighbor—featuring songs from new musical comedies. On 6/22-24, Jodi Benson, Ray Benson, and Melissa Errico take over. $25 cover, $10 minimum. *150 W. 57th St. (265-0947).*

Sardi's—The Joe Traina Quintet (they used to be a quartet, but, hey, things change) has extended its successful Friday-evening engagement here indefinitely, playing jazz and swing with various guest vocalists at 10:30. This week, John Norman Thomas, from the cast of "Kiss of the Spider Woman," sings a tribute to Johnny Mercer. No cover, no minimum. *234 W. 44th Street, Club Room, 2nd floor (221-8444).*

Bars

Alligator Alley—Jägermeister on tap and Billy Joel's "Only the Good Die Young" blasting on the jukebox while a gaggle of twentysomething women dressed for bed by themselves in leggings and oversize sweatshirts sing along. *485 Amsterdam Ave., at 84th St. (873-5810).*

Bar d'O—An elegant and secluded bar on a lost corner in Greenwich Village. Perfect for a rendezvous (whatever your preference). Be sure to catch Joey Arias's delinquent and daring drag show, every Tuesday night. *29 Bedford St., at Downing St. (627-1580).*

Beekman Bar and Books—A determinedly upscale lounge for men and the women who will marry them. The clientele is much younger than it pretends to be and is very serious about being civilized. Very serious. Very civilized. Expect cigar and whiskey know-it-alls; expect striped ties and strings of pearls; expect O.J. jokes and college fight songs. *889 First Ave., nr. 50th St. (980-9314).*

Den of Thieves—Another thumping downtown concept bar. Comfortable banquettes and some down-on-your-luck linoleum deuces so the regulars can commiserate about how hard it is to be young and fabulous all the time. Gripping rhythm from the D.J. after 11. *145 E. Houston St. (477-5005).*

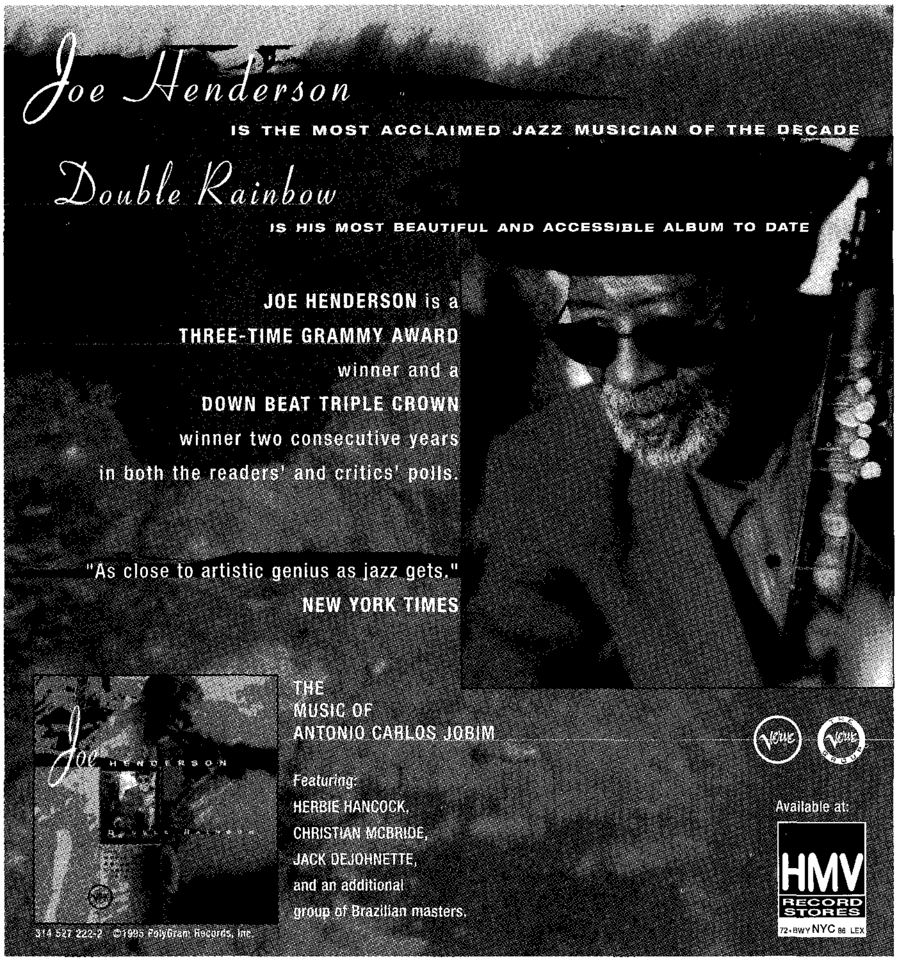
J. J. Beckett's—With the exception of the occasional overenthusiastic undergrad, most of the folks at the bar look as though they deserve a drink. On Wednesday nights, this Naugahyde-and-pressboard dive hosts the James Begian Three, an earnest, low-key trio that lends plenty of atmosphere. Finally, a destination bar on the Upper West Side that's not a pathetically phony friends-in-low-places theme bar. *Amsterdam Ave., at 90th St. (787-9628).*

Joe's Bar—A truly lousy pool table and a men's room that begs to have its floors pissed on don't detract from the good-time feeling powered by a jukebox that earned this place the moniker "Joe's Cowboy Bar." The urban-beat-cowboy thing among some of the regulars gets a little tired—but only sometimes. *520 E. 6th St. (473-9093).*

Mooney's Pub—Yes, an Irish bar worth a damn on upper Flatbush. Alas, the only one. The regular crowd is a pleasing mix of old-timers, midlifers, and punk kids. The Guinness is always good. *353 Flatbush Ave., nr. Carlton Ave., Brooklyn (718-783-9085).*

The Rainbow Promenade—Head bartender Dale DeGroff has been creating cocktails and perfecting the classics for years, and nothing beats the view at sunset. The line starts on Thursday and lasts all weekend, so drop by early in the week. Yes, that was Ray Kelly sipping on a Manhattan. *30 Rockefeller Plaza (632-5100).*

Riverrun—A hybrid beer hall/subway tunnel whose most architecturally significant objects are the phone-booth-size pissoirs. Have a beer with Danny, the best bartender in town. And have a boiled egg—they're free. While you're at it, drop a dime in the cheapest jukebox this side of 1940. *176 Franklin St., nr. Hudson St. (966-3894).*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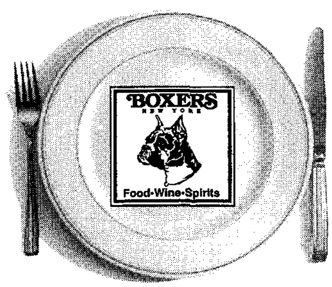
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in concert

Positive Music...*The Small Jewel Box*

Classical Music

Monday, June 19

Trio Bell'Arte—Performs works by Johann Christoph Friedrich Bach. *Tenri Cultural Institute, 575 Broadway, at Prince St. (925-8500), at 8; $10.*

Tuesday, June 20

Rottenberg Chorale—Performs "Music By and About Jewish Women." *Merkin Concert Hall, 129 W. 67th St. (362-8719), at 8; $18.*

Wednesday, June 21

Positive Music—The chamber ensemble performs Copland, Barber, and others. *Washington Square Church, 135 W. 4th St. (840-2959), at 8; $10.*

Thursday, June 22

New York City Gay Men's Chorus—Performs with Stonewall Chorale and Lavender Light. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $10–$50.*

Friday, June 23

Cooler in the Shade—A festival of improvised music and "intermedia." *Lotus Fine Arts Center, 109 W. 27th St. (627-1076), at 8; $8.*

Saturday, June 24

Cooler in the Shade—See 6/23.
Naumburg Orchestra—Performs Handel and others. *Lincoln Center's Damrosch Shell (724-9365); free.*

Sunday, June 25

BargeMusic—A quintet performs Beethoven and others. *Fulton Ferry Landing, next to the Brooklyn Bridge (718-624-4061), at 4; $23.*

Monday, June 26

No information available at press time.

Tuesday, June 27

New Amsterdam Singers—Perform Copland, Debussy, and others in a benefit concert. *Broadway Presbyterian Church, 114th St. and Broadway (864-6100), at 8; $10.*

Wednesday, June 28

American-Russian Youth Orchestra—Performs Ives, Prokofiev, and others. *Winter Garden, World Financial Center, West. St. bet. Vesey and Liberty Sts. (945-0505), at 12:15; free.*

Thursday, June 29

BargeMusic—A trio performs Bernstein and others. *Fulton Ferry Landing, next to the Brooklyn Bridge (718-624-4061), at 7:30; $23.*
Andrew Bolotowsky—The flutist performs. *Green Auditorium, 40 W. 68th St. (866-2086), at 1; free.*

Friday, June 30

Cooler in the Shade—A festival of improvised music and "intermedia." *Lotus Fine Arts Center, 109 W. 27th St. (627-1076), at 8; $8.*

Saturday, July 1

No information available at press time.

Sunday, July 2

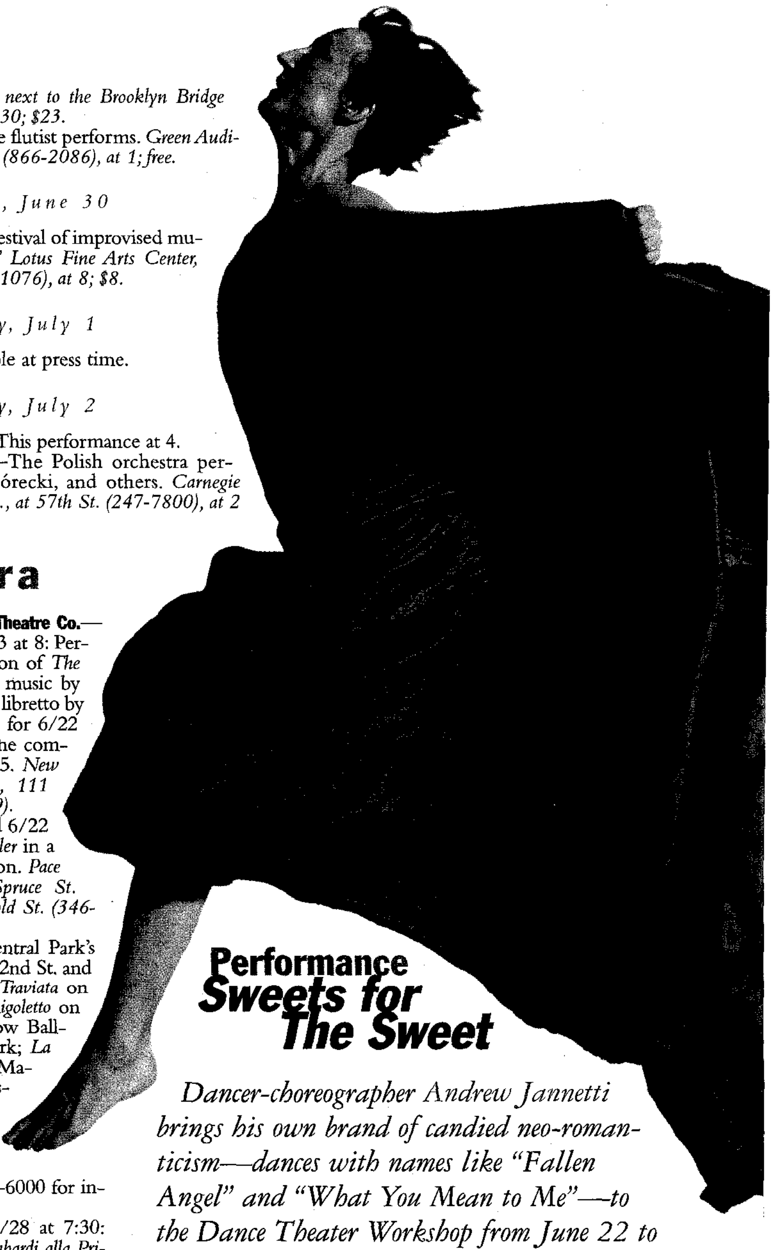
BargeMusic—See 6/29. This performance at 4.
Bialystok Philharmonic—The Polish orchestra performs Schumann, Górecki, and others. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 2 and 8; $24–$44.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Opera

American Opera/Musical Theatre Co.—6/22 at 8:15 and 6/23 at 8: Performs a one-act version of *The Small Jewel Box*, with music by Mozart and book and libretto by Paul Griffiths. Tickets for 6/22 are $100, benefiting the company. 6/23 tickets $25. *New York Academy of Art, 111 Franklin St. (594-1839).*
Lyric Theatre—6/20 and 6/22 at 7: Verdi's *Luisa Miller* in a fully staged production. *Pace Downtown Theater, Spruce St. bet. Park Row and Gold St. (346-1715); $12.*
Met in the Park—In Central Park's North Meadow at 102nd St. and Fifth Ave.: Verdi's *La Traviata* on 6/20. In Brooklyn: *Rigoletto* on 6/21 at Long Meadow Ballfields in Prospect Park; *La Traviata* on 6/23 at Marine Park. In Staten Island: *Rigoletto* on 6/24 at Gateway-NRA in Miller Field. All performances at 8. Call 362-6000 for information.
New York City Opera—6/28 at 7:30: Performs Verdi's *I Lombardi alla Prima Crociato* in a free, fully staged presentation. *Summerstage in Central Park, 72nd St. and Fifth Ave.*
L'Opéra Français de New York—6/28 at 8: Performs Offenbach's *Orphée Aux Enfers* in a semi-staged production. *Alice Tully Hall, Lincoln Center Plaza (721-6500), at 8; $26–$32.*



Performance Sweets for The Sweet

Dancer-choreographer Andrew Jannetti brings his own brand of candied neo-romanticism—dances with names like "Fallen Angel" and "What You Mean to Me"—to the Dance Theater Workshop from June 22 to June 25. $12; call 924-0077.

Dance

New York City Ballet—Performances Tues.–Sat. at 8, Sat. at 2, Sun. at 1 and 7. Season ends 6/25. *New York State Theater, Lincoln Center Plaza (870-5570); $12–$60.*
Jazz Tap Ensemble—6/27–7/2: Lynn Dally's troupe performs. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $25.*
Sandra Kaufman—6/29–7/2 at 8 and 7/2 at 2: A full-length New York concert debut for Kaufman, a member of the Martha Graham Dance Company. *Dance Theater Workshop, 219 W. 19th St. (924-0077); $12; opening night $25.*
Kirov Ballet—6/19–7/1: Performs 6/19 at 7:30; otherwise, Mon.–Sat. at 8, Wed. and Sat. at 2. *Metropolitan Opera House, Lincoln Center (362-6000); $15–$80.*
Philadanco—6/20–6/25: Celebrating its twenty-fifth anniversary. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $25.*
Tap Express—Through 6/24: Robin Tribble's ensemble performs. Thurs.–Sat. at 8, also Sat. at 2. *Context Theater, 28 Ave. A, between 2nd and 3rd Sts. (924-0077); $12.*

Photograph by Susan Cook.

Shange...Lapine...Guitar Girl

Broadway

Previews and Openings

The Play's the Thing—Life, as every theatergoer knows, is a play—at least, that is, if you live in a castle on the Italian Riviera, the setting for Hungarian playwright Ferenc Molnar's lighthearted 1926 comedy about a dramatist who contrives a theatrical performance to reconcile two estranged lovers. With Jay Goede, J. Smith-Cameron, and Peter Frechette; translated into English by the Master, P. G. Wodehouse. $50. Tues.–Sat. at 8, Wed., Sat., and Sun.at 2. Opens 7/9. *Roundabout Theatre, 1530 Broadway (869-8400). 2 hrs. 20 mins.*

Now Playing

Arcadia—Tom Stoppard's Olivier Award–winning comedy of ideas, in which two contemporary scholars muse on the nature of time and truth while investigating a centuries-old scandal in an aristocratic household. With Blair Brown, Victor Garber, and Robert Sean Leonard; directed by Trevor Nunn. $37.50–$42.50. Tues–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Vivian Beaumont Theater at Lincoln Center, 150 W. 65th St. (239-6200).3 hrs.*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Sarah Uriarte plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Buttons on Broadway—The comedian who Never! Got! A Dinner! gets his own one-man show on Broadway. Go figure. Still, it *has* been a long time since we heard "Sam, You Made the Pants Too Long." $25–$50. Tues., Thur.–Sat. at 8, Wed. at 2, Sun. at 3. *Ambassador Theatre, 219 W. 49th St. (239-6200).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chronicle of a Death Foretold—A musical adaptation, conceived, directed, and choreographed by Graciela Daniele, of the novella by Gabriel García Márquez, wherein—throughout several days of passion, guilt, and dance—a murder is anticipated. $40–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Plymouth Theatre, 236 W. 45th St. (239-6200).1 hr. 30 mins.*

Crazy for You—The 1992 winner of three Tony awards, including Best Musical, is currently in its fourth year on Broadway. James Brennan and Karen Ziemba star in this musical comedy, a loose adaptation of the Gershwins' *Girl Crazy,* about a banker's son who's sent to foreclose on a theater in a mining town. Light and frothy, with Gershwin and Susan Stroman's choreography as central pleasures. Book by Ken Ludwig; co-conceived and directed, by Mike Ockrent. $15–$67.50. Dark Thurs. Opened: 2/19/92. *Shubert Theater, 225 W. 44th St. (239-6200). 2 hrs. 40 mins.*

Damn Yankees—A fading boy of summer sells his soul to the Devil for a second chance at playing professional baseball in this revival of the 1955 musical based on Douglass Wallop's best-seller, starring Jerry Lewis as the Prince of Darkness, midlife-crisis division. $15–$67.50. Opened: 3/3/94. *Marquis Theater, 1555 Broadway (307-4100). 2 hrs. 45 mins.*

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $44.50. Wed.–Fri. at 8, Sat. at 5 and 8, Sun. at 3. From 6/20: Tues.–Sat. at 8, Sat. at 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial* CAVEMAN*). 1 hr.40 mins.*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 880-0740.

Grease!—A crowd-pleasing, neon-heavy, rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Joely Fisher as the gum-snapping tough Betty Rizzo. $30–$67.50. Through 7/2: Mon–Tues., Thur.–Sat. at 8, Sat. at 2, Sun. at 1 and 6, dark Wed. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

Hamlet—O what a rogue and peasant slave is he—Ralph Fiennes (*Schindler's List, Quiz Show*), that is, currently demonstrating his considered approach to the Mount Everest of acting assignments. This production originated at London's Almeida Theater; the limited run of 110 performances ends July 22. $20–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Belasco, 111 W. 44th St. (239-6200). 3 hrs.*

Having Our Say—A two-character play about changes in the lives of black Americans over the past century. Emily Mann has adapted her text from the best-selling memoirs of the Delaney sisters, who, at 100 years of age and counting, have Seen It All. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Booth Theater, 222 W. 45th St. (239-6200). 2 hrs. 20 mins.*

The Heiress—A revival of Ruth and Augustus Goetz's 1947 stage adaptation of the Henry James novella *Washington Square,* in which a domineering and oppressive father squelches his shy daughter's attempt at romance. Suitably Hollywoodized, William Wyler's film version starring Olivia de Havilland swept the 1949 Academy Awards; James, the master of moral irony who experienced the single most devastating failure of his career with a disastrous foray into dramatic writing—the play *Guy Domville*—would doubtless have appreciated the joke. With Cherry Jones (winner of both the Drama League's Distinguished Performance Award and the 1995 Tony for Best Actress in a Play for her work in the title role), Donald Moffat, Frances Sternhagen, and Michael Cumpsty; directed by Gerald Gutierrez. $20–$55. Tues.–Sat. at 8, Wed. and Sat. at 2,; Sun. at 3. *Cort Theatre, 138 W. 48th St. (239-6200).2 hrs. 30 mins.*

How to Succeed in Business Without Really Trying—Armed only with charming dishonesty, Matthew Broderick, in the role created by Robert Morse, rises swiftly to the top of the corporate world in a new Broadway revival of the 1961 musical. Has much become dated in Shepherd Mead's classic farce about raging ambi-

Opening

Rainbow Girls

In 1975, Ntozake Shange jolted African-American drama out of a tendency toward ponderousness with *For Colored Girls Who Have Considered Suicide/When The Rainbow Is Enuf,* a jazz-flavored medley of poetry and prose about growing up black and a girl. Now the show is having its twentieth-anniversary production at the New Federal Theatre, its first home. Directed by the playwright.

Photograph by Martha Holmes.

tion? Well, the Man in the Gray Flannel Suit wears Armani these days, but the songs and lighthearted satire are as sharp as ever. $25–$67.50. Mon.–Sat. at 8, Wed. and Sat. at 2. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100). 2 hrs. 40 mins.*

Indiscretions—Cocteau's *Les Parents Terribles,* a bittersweet farce about the tangle of complicated relationships within an eccentric, self-obsessed family, in a new English translation by Jeremy Sams. This production comes to Broadway from London's Royal National Theatre; among those getting unhealthily involved with each other are Kathleen Turner, Eileen Atkins, Roger Rees, Jude Law, and Cynthia Nixon. $45–$60. Mon.–Sat. at 8, Wed and Sat. at 2. *Ethel Barrymore Theatre, 243 W. 47th St. (239-6200). 2 hrs. 30 mins.*

Kiss of the Spider Woman—Based on the Manuel Puig novel about two men in a South American prison—a gay window dresser and a revolutionary—who find some tentative common ground. It won seven Tonys, including Best Musical. Maria Conchita Alonso recently stepped into the title role, filling the (big) shoes of Chita Rivera and Vanessa Williams. Book by Terrence McNally; music by John Kander; lyrics by Fred Ebb; directed by Harold Prince. With Howard McGillin and Brian Mitchell. $37.50–$70. Dark Sun. Opened: 5/3/93. *Broadhurst Theater, 235 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its ninth year on Broadway, supplants the original (1972) production of *Grease* this week to become the fifth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$65.00. From 6/12: Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

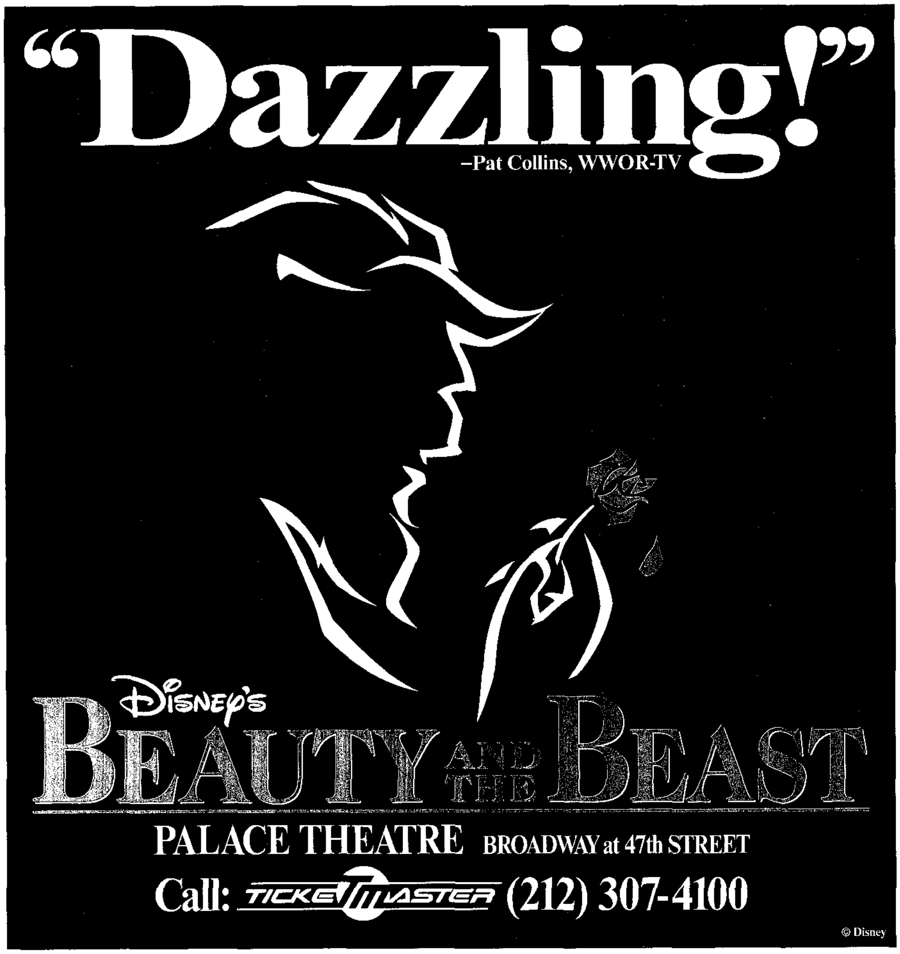
Love! Valour! Compassion!—Terrence McNally's bittersweet drama (winner of the 1995 Tony Award for Best Play) about eight gay men who come together at a country home over the course of several holiday weekends. With Mario Cantone, John Glover, Stephen Bogardus, Anthony Heald, Randy Becker, John Benjamin Hickey, and Justin Kirk. Directed by Joe Mantello. $15–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Walter Kerr Theatre, 219 W. 48th St. (239-6200). 3 hrs.*

Miss Saigon—A reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$67.50. Dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—In its eighth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,000-performance mark recently and edging into seventh place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$65. Dark Sun. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

The Rose Tattoo—The play that marks the beginning of Tennessee Williams's Exotic Symbolist phase. Serafina, a devout Sicilian-American widow living on the Gulf Coast, is full of sexual passion that's been suppressed in deference to memories of her late husband—until the arrival, that is, of the lusty truck driver Mangiacavallo, who reawakens that old Life Force. With Mercedes Ruehl (in the role originally written for Anna Magnani) and Anthony LaPaglia; directed by Robert Falls. $45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 7/2. *Circle in the Square, 1633 Broadway (239-6200). 2 hrs 45 mins.*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. The cast here is a true constellation: John McMartin's rubber-legged Cap'n Andy; the starchy, beady-eyed Parthy of Elaine Stritch; Rebecca Luk-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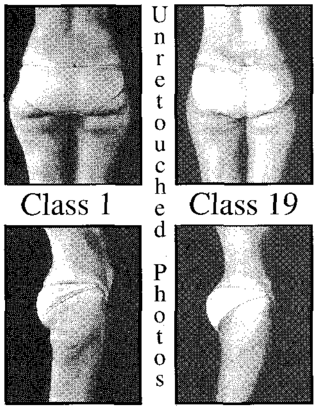

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er; Mark Jacoby; Michel Bell; Gretha Boston; and Lonette McKee's penetratingly sung Julie, which is also shatteringly acted. This *Show Boat* is a dreamboat. (Simon; 10/17/94) $30–$75. Opened: 10/2/94. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Through 5/29: Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 6.; beginning 5/30, Tues.–Sat. at 8, Wed. at 2, Sun. at 3. $29.50–$67.50; top price for all shows other than Sun. matinee, Fri., and Sat. is $57.50. At the *Virginia Theatre, 245 W. 52nd St. (239-6200)*? Uh-huh. *2 hrs. 10 mins.*

Sunset Boulevard—Neither as bad as the gossips may have wished nor as good as the gullible must have hoped. It has two or three nice songs amid the soupy orchestrations; a great deal of sameness—songs that echo one another or previous Andrew Lloyd Webber songs too closely; book and lyrics by Don Black and Christopher Hampton, to be remembered for the most ear-grating rhyme ever, "kosher-brochure"; remnants of an interesting plot from the Billy Wilder movie; John Napier's scenery, its inventiveness truly matching its lavishness; arresting costumes by Anthony Powell; Hollywood-worthy lighting by Andrew Bridge; and unsatisfactory performances almost across the board. (Simon; 11/28/94.) Glenn Close's final performance as Norma Desmond is 7/2; Betty Buckley takes over the role on 7/4. $25–$70. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Off Broadway

Previews and Openings

Crumbs From the Table of Joy—The first of Second Stage's new series of plays for teenage audiences on multi-generational themes follows an African-American family moving from rural South to urban North in the 1950s. $32.50–$35; students 18 and under, $7.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Opens 6/20. *Second Stage Theatre, 2162 Broadway at 76th St. (239-6200).*

For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf—$15. Thur.–Fri. at 7:30, Sat. at 8, Sun. at 3. Opens 6/22. *New Federal Theatre, 466 Grand St. (279-4237).*

Identical Twins From Baltimore—A new musical by Marc Mantell and Dan Alvy about a slim black singer and the twin sister who's indistinguishable from her except for being a 250-lb. white ballerina. $30. Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. Opens 6/25. *Playhouse 91, 316 E. 91st St. (831-2000).*

Lonely Planet—Steven Dietz's drama about living with AIDS. $27.50 in previews; $37.50 thereafter. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7:30. Begins previews 6/23 for a 7/12 opening. *Circle Repertory Comapny, 159 Bleecker St., bet. Thompson and Sullivan (254-6330).*

Lust—You think New York City is sexually licentious? Maybe so, but it doesn't even come close to Restoration London. An English four-brother team known collectively as the Heathers (Neil, Lea, John, and Charles) has had the bright idea—not a bad one, at that—of adopting William Wycherly's 1673 play *The Country Wife*, the classic farce about rakes and Miladys at erotic play, into a musical comedy. Denis Lawson stars as the Byronic (and appropriately named) Horner, who's mad, bad, and dangerous to know. $35 6/23–7/12; $45 thereafter. Mon.–Sat. at 8, Wed. and Sat. at 2. Begins previews 6/23 for a 7/13 opening. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

The Tempest—Patrick Stewart (*Star*, as if you need to be told, *Trek*) stars as Prospero, the banished Duke of Milan who bends wind, wave, and benighted humanity to his will in the first of the New York Shakespeare Festival's annual free outdoor productions. Also featuring the rubber-limbed, and apparently jointless, Bill Irwin as that buffoon Trinculo. Tues.–Sun. at 8 at the *Delacorte Theater, Central Park;* closest park entrances are at 81st St. and Central Park West and 79th St. and Fifth Ave. Tickets are distributed at the theater from 1 on, and at the *Pub-*

Opening

She'll Just Pick

The message of Karen Trott's hilarious one-woman show could hardly be simpler: Nice Girls Just Want to Play Stringed Instruments. In "The Springhill Singing Disaster," Trott tracks the (semi-autobiographical) travails of a guitar-infatuated teen growing up in Massachusetts who'll do anything to perform: church talent shows, ad-libbing the occasional riff in Welsh. Wry and unsentimental, it's a story that speaks for every woman who's ever pretended to be Joni Mitchell (or—for that matter—a mandolin-playing horse).

Photograph by Joan Marcus.

Opening

Multi-Molière

In Molière's 'The School for Wives,' a French aristocrat plots to keep his wife-to-be faithful and education-free; actors from Asian cultures with a history of female oppression give the theme a special resonance. The National Asian-American Theatre Company production begins performances June 21.

lic Theater, 425 Lafayette St., from 1 to 3, on the day of performance only. Begins perfromances 6/22; through 7/19. For further information, call *598-7100.*

Now Playing

After-Play—After a successful limited run at the Manhattan Theatre Club earlier this year, the actress Anne Meara's debut play about four old friends sharing a New York evening of dinner, theater, and memories has reopened a few blocks west, with Meara stepping into the role previously performed by Rue McClanahan. Tues.–Sat. at 8, Wed. at 2:30, Sat. at 5., Sun. at 3. *Theatre Four, 424 W. 55th St. (239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $30-$40. Tues., Wed., Thur. at 8, Wed. at 5, Fri, and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Chez GARBO—In Michelangelo Alasa's environmental musical, the audience strolls through a conceptual artist's gallery recreation of Greta Garbo's East Side Apartment—and, as well, through the last 50 years of the famous recluse's life. $20. Thurs.–Fri. at 8, Sat. at 7, Sun. at 3. *DUO Theatre, 62 E. 4th St. (598-4320)*

The Compleat Works of Wllm Shkspr (Abridged)—105 minutes. Everything. Yow. Performed, briskly, by Christopher Duva, Peter Jacobson, and Jon Patrick Walker, taking over from an earlier production at Serious Fun! in 1993. Mon.–Fri. at 8, Wed. at 2:30, Sat. at 6 and 9. $35 Mon.–Thurs.; $37.50 weekends. *Westside Theatre, 407 W. 43rd St. (307-4100).*

Death Defying Acts—An evening of three one-act plays by Woody Allen, David Mamet, and Elaine May. With Linda Lavin, Debra Monk, and Paul Guilfoyle; directed by Michael Blakemore. $35–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *Variety Arts Theatre, Third Ave. at 13th St. (239-6200).*

The Donahue Sisters—It's a combination of Chekhov and Strindberg in the west of Ireland as three sisters—genteel Rosie, cynical Dunya, and domestic-minded Annie—reunite at the family homestead and long-burning resentments begin to emerge. Geraldine Aron's play features Alma Cuervo, Terry Donnelly, and Carolyn McCormick; directed by Nye Heron. $25–$30. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Irish Arts Center, 553 W. 51st St. (757-3318).*

Ecstasy—The director Mike Leigh, whose international reputation is based on films (*Naked, Life Is Sweet*) about English working-class families and lost souls looking for a little cheerfulness in tough times, is equally well known at home as the writer of stage plays mining a similar sociopolitical vein. In the New Group's production of this 1979 script, a young woman fends off loneliness and an abusive boyfriend, less depressingly than you might expect. $15. Tues.–Sat. at 8, Sun. at 3. *John Houseman Studio Theater, 450 W. 42nd St. (924-0077).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $32. Tues.–Fri. at 8; Sat. at 3 and 7; Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838)*

Fortune's Fools—The title of Frederick Stroppel's new play comes—you knew this—from *Romeo and Juliet;* everything else is relentlessly contemporary in this romantic comedy about four Generation-Xers looking for love. $40. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Cherry Lane Theatre, 38 Commerce St. (989-2020).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding,* written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $35–$55, which includes a mitzvah meal. Opened: 10/9/94. Thurs. at 7:30; Fri. at 8; Sat. at 7; Sun. at 1 and 5. *Soho Playhouse (formerly Playhouse on Vandam, 15 Vandam St. (691-1555).*

Hundreds of Hats—A life-affirming, and frankly exhilirating, celebration of the lyrics of the late Howard Ashman, one of the founders of the WPA Theater and author of the librettos for such shows and films as *Little Shop of Horrors, The Little Mermaid, Beauty and the Beast,* and *Aladdin.* $30. Tues.–Sat. at 8, Sun. at 3 and 7:30. Through 7/2. *WPA Theatre, 519 W. 23rd St. (206-0523).*

Incommunicado—A civilized and sophisticated play about Ezra Pound, written by Tom Dulack with economy, elegance, and no small eloquence. (Simon; 4/4/95.) With Tom Aldredge as Pound; directed by Richard Corley. $23; students/seniors $18. Tues.–Sat at 8, Wed. and Sun. at 3. *Judith Anderson Theatre, 422 W. 42nd St. (279-4200).*

James Lescene's Word of Mouth—The winner of this year's Academy Award for Best Live Action Short is currently acting in a new production of the one-man stage show from which substantial parts of the film are drawn; it features such characters as Trevor, a gay teenager who attempts suicide, and a Georgia housewife who rushes around the globe whenever the Virgin Mary is sighted. $30–$35. Sun. and Mon. at 8. *Promenade Theatre, 2162 Broadway at 76th St. (580-1313.)*

Jelly Roll!—Vernel Bagneris stars in this musical look at the life of Jelly Roll Morton. He adapted the book from the Library of Congress interviews Morton gave detailing his career. $37.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. Opened: 8/18/94. *Kaufman Theatre, 534 W. 42nd St. (307-4100).*

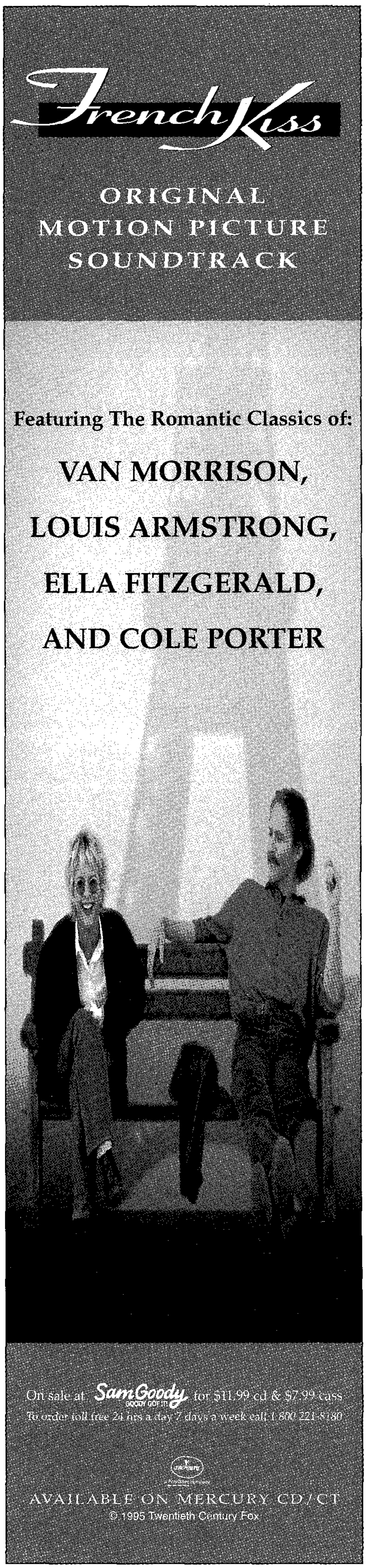
john & jen—A musical family story by Tom Greenwald and Andrew Lippa. $25. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lamb's Little Theatre, 130 W. 44th St. (997-1780).*

J. P. Morgan Saves the Nation—An outdoor site-specific drama by Jeffrey M. Jones about the titular character's private 1907 bailout of the New York Stock Exchange. $20. Tues.–Sun. at 8:45. Through 7/16. *Corner of Wall and Broad Sts. (279-4200).*

Kitty Killer!—It's been a tough week for cabaret megastar Sherry Vine in her alter ego Keith Levy's new solo drag comedy: Falsely accused of ailurocide, condemned to the hot seat, defended by the usual celebrity rabble (Edith Piaf, Aimee McPherson, Sally Struthers), and—ouch—branded 'Kitty Killer!' by the tabs. $8. Wed-Sat. at 7:30. Through 7/1. *P.S. 122, 150 First. Ave. at 9th St. (477-5288).*

The Last Girl Singer—A spirited ex-megastar escapes from America to begin a new career as a cabaret singer in Guadalajara. Deborah Grace Winer's comedy stars Kelly Bishop, Bill Tatum, and Charlotte Maier. $25. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Kampo Cultural Center, 31 Bond St. (765-1706).*

The Lobster Reed—Eda LeShan, the *Newsday* columnist, makes her playwriting debut at the age of 73 with a one-woman play about a senior citizen's victory over cancer after being abandoned by the medical community. Marilyn Chris stars; directed by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London Suite—If It Isn't Broken Don't Fix It Dept.: Neil Simon, author of *Plaza Suite* and *California Suite,* has crossed the Atlantic for the locus of this latest four-vignette *comédie sentimentale,* on view at the Off Broadway Union Square Theatre. (Meanwhile, up on West 52nd Street, the big Neil Simon Theater is dark.) Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Union Square Theatre, 100 E. 17th St. (307-4100).*

Loose Lips—An irreverent documentary revue by Lisa Birnbach, Jamie Malanowski, and the editor of the publication you're holding. The script is a kind of giddy theatrical Frankenstein stitched together from transcripts of the utterances of such high-profile personalities as Marion Barry, Prince Charles, Mickey Rourke, colleagues of Heidi Fleiss, Tommy Lasorda, and Clarence Thomas, among many others. Directed by Martin Charnin. A rotation of guest narrator s sits in with the permanent company of six from week to week; at this writing, possibilities for the time you'll be reading this include Gordon Eliot, Stephen Collins, and Ron Silver. $30, Tues.–Thurs.; $35, Fri.–Sun. Tues.–Fri. at 8, Sat. at 7:30 and 10:30, Sun. at 3 and 7:30. *The Triad (formerly Steve McGraw's), 158 W. 72nd St. (799-4599).*

One Woman Shoe—After playing five sold-out weeks in January and February, this comedy by the brother-and-sister team of David and Amy Sedaris in which six women from various points on the social scale express their personal *tsuris* through song, dance, and monologue has returned for an open-ended run. $15. Through 6/31: Mon. at 8, Thur.–Sat. at 10. Thereafter through 7/31: Mon. at 8, Wed.–Sat. at 10. *The Club at La MaMa, 74A E. 4th St. (475-7710).*

The Only Thing Worse You Could Have Told Me—Fourteen vignettes from contemporary gay culture, written and performed by Dan Butler, best known these days as the aggressively hetero Bulldog on NBC's *Frasier.* $35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Actors' Playhouse, 100 Seventh Ave. So., at Christopher St. (307-4100).*

Party—Truth-or-dare high jinks are at the center of Chicago playwright David Dillon's comedy about seven gay men. Scene to watch for: a nude group tribute to Karen Carpenter. $37.50–$40. The normal schedule is Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; that changes to 7 and 10 on Fri., and 7 on Sun., this week only. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $30. Mon. and Thurs.–Sat. at 8; Sun. at 3 and 7; Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Prisoner of Love—A theater piece adapted from Jean Genet's last novel by JoAnne Akalaitis (who also directs the production), Ruth Malaczech (who performs it), and Chiori Miyagawa, with an original score by Philip Glass. $22–$25. Tues.–Sat. at 8, Sun. at 3 and 7. *New York Theatre Workshop, 79 E. 4th St., bet. Second and Third Aves. (302-6989).*

The Radical Mystique—Arthur Laurents's new play administers mediatations on the social history of the 1960s via a thinly fictionalized version of the famous New York upper-crust party for the Black Panthers immortalized by Tom Wolfe in the New Journalism classic "Radical Chic." $30. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. Through 7/2. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Simpson Street—The Puerto Rican Traveling Theatre's revival of its original production of Edward Gallardo's award-winning story about growing up Puerto Rican in the South Bronx. $15; $13 seniors/students. Performed in English, Wed.–Fri. at 8; in Spanish, Sat. at 2 and 8, Sun. at 2 and 6:30. *Puerto Rican Traveling Theatre, 304 W. 47th St. (354-1293).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dance, clap, and generally bang on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $22.50–$37.50. Tues.–Fri. at 8; Sat. at 7 and 10:45; Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Swingtime Canteen—A forties wartime revue in which an all-girl band and cast send the boys off to battle with songs by Frank Loesser, Johnny Mercer, Jimmy van Heusen, Harry Warren, et al. in their hearts. $37.50–$40. Tues.–Sat. at 8, Wed. at 2, Sat. and Sun. at 3. *Blue Angel, 323 W. 44th St. (239-6200).*

Sylvia—A. R. Gurney's latest foray into the emotional terrain of northeastern Waspism focuses on a New York City couple whose plans for their kid-free golden years are altered by the unanticipated factor of a small dog. With Blythe Danner, Charles Kimbrough (*Murphy Brown*), Derek Smith, and Sarah Jessica Parker as, uh, the dog. Directed by John Tillinger. $40. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. *Manhattan Theatre Club Stage I, 131 W. 55th St. (581-1212).*

Onstage

Jung Love

As a 10-year-old girl visited by an extraordinary series of nighttime visions, Mischa Barton (left) provides vivid proof for C. G. Jung's theory of the collective unconscious to her psychologist father Harry Groener in James Lapine's 'Twelve Dreams.' The play, based on a case study from Jung's writings, is at Lincoln Center's Mitzi Newhouse Theater.

Three Tall Women—Edward Albee's Pulitzer Prize–winning drama about a wealthy 92-year-old widow who reexamines the events of her life; directed by Lawrence Sacharow. $42.50–$45. Beginning 6/20, Tues. at 7:30, Wed.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. For the two-week period preceding and following 7/4, changes as follows: added performances 6/26 and 7/9, at 8 and 7 respectively; no performance 7/2 or 7/4. Opened: 4/12/94. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.;* then a reception at *147 Waverly Pl.,* with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88 (279-4200).

Travels With My Aunt—Brian Murray and Jim Dale (among others) play assorted men, women, children, and small domestic animals in a knockabout stage adaptation of Graham Greene's comic novel. $27.50–$45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7:30. *Minetta Lane Theatre, 18 Minetta La. (307-4100).*

Twelve Dreams—A Jungian fantasy about a widowed psychiatrist and his young daughter, from the playwright and librettist James Lapine. $37.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 8/6. *Mitzi Newhouse Theater, 150 W. 65th St. (239-6200).*

Off-Off Broadway

Autumn House / Measured Honesty—Two new plays by John Attanas and Chris Shaw Swanson, presented by the IRT: New Directions Theatre $12. *Autumn House:* 6/20 at 7, 6/24 at 2. *Measured Honesty:* 6/22, 24 at 8, 6/25 at 3. *Samuel Beckett Theater, 410 W. 42nd St. (718-522-2858).*

Back To Methuselah—Part One ("In the Beginning") of Shaw's take on the Adam and Eve story, in a production by the Oasis Theatre Company. $15. Thur.–Sat. at 7:30, Sun. at 5. Through 7/7. *Play Ground Theatre, 230 E. 9th St. (673-3706).*

Beyond Therapy—A revival of Christopher Durang's 1981 farce about a man and woman whose romance begins with a personals ad and (nearly) ends in the respective offices of their insane psychotherapists. $12 plus two-drink minimum. Fri. at 8, Sat. at 10. Through 7/29. *Trocadero Cabaret, 368 Bleecker St. at Charles St. (330-7607).*

A Candle in the Window—$12. Wed.–Sun. at 8. *One Dream, 232 West Broadway (274-1450).*

The Dog Beneath the Skin—$12/TDF. Wed.–Sat. at 8, Sun. at 7. Through 6/24. *Medicine Show, 552 W. 53rd St. (262-4216).*

The Fashion Police—$12 Sun–Thur., $15 Fri.–Sat. 6/22-25 at 8. *Harold Clurman Theatre, 412 W. 42nd St. (769-7973).*

Frank, Frank—$12; $8 seniors/students. Tues.–Sat. at 8, Sun. at 7. *Soho Rep, 46 Walker St. (334-0962).*

Happityme—$12. Through 6/25. Thurs.–Sat. at 8, Sat. and Sun. at 3. *Trilogy Theatre, 341 W. 44th St. (489-1632).*

Heavy Breathing, Part II—$7/TDF. Mon. at 8, Fri. and Sat at 10:30. Through 6/26. *Dixon Place, 258 Bowery bet. Houston and Prince Sts. (219-3088).*

Homo Americanus—$12. Thurs.–Sun. at 8. *Bouwerie Lane Theater, 330 Bowery St. (874-6310).*

Lady-Like—$20. Thurs.–Mon. at 8, Sat. at 5. *Grove Street Playhouse, 39 Grove St. (741-6436).*

Marathon '95—The third segment of Ensemble Studio Theatre's yearly festival of new one-act plays. $15. Wed.–Mon. at 7:30, Sun. at 3. *E.S.T., 549 W. 52nd St. bet. Tenth and Eleventh ave's. (247-3405).*

Mrs. Warren's Profession—$12. Mon.–Wed. at 8, Through 6/28. *Theater 22, 54 W. 22nd St. (243-2805).*

The Museum of Contemporary Art—$10. Thur.–Sat. at 10:30. *One Dream, 232 West Broadway (274-1450).*

My Own Private Eyeshadow—$4. Mondays through 7/17 at 9. *Crowbar, 339 E. 10th St. bet. Aves. A and B (718-965-4718).*

Oh Revoir, Mirabeau—Mark Dunn's dark Texas comedy about broken hearts, broken dreams, and broken limbs, directed by Robert Kreis. $12.50; $10 with reservations. Fri.–Sun. at 7. Through 7/2. *Thirteenth Street Repertory Company, 50 W. 13th St. (675-6677).*

The School for Wives—$10. Wed.–Sat. at 8, Sat. and Sun. at 3. *Vineyard 26th St. Theatre, 309 E. 26th St. (683-9772).*

The Soul of an Intruder—The complications are intricate—and the breathing is heavy—in Steve Braunstein's psychological thriller about a woman who simultaneously renews relationships with two men from her past. Through 7/2. $12. Tues.–Sat. at 8, Sun. at 3. *Miranda Theater, 259 W. 30th St. (875-7772).*

Too Much Light Makes the Baby Go Blind—Thirty (really brief) plays in 60 minutes, randomly selected and arranged from a repertory of more than 2,000. Admission is also (somewhat) random: $6 plus the roll of a single six-sided die. Thurs.–Sat. at 11. *HERE, 145 Ave. of the Americas (330-8087).*

To What End—A "physical theater work" by Carlo Adinolfi in which four performers move around a gymnasium set representing (generally) the twentieth century and (variously) a World War I tank, a Russian spaceship, a nuclear submarine, and so forth. Suggested donation $12-$15. 6/21-24, 27-30 at 8. *H-B Playwrights Foundation, 124 Bank St. (726-1033).*

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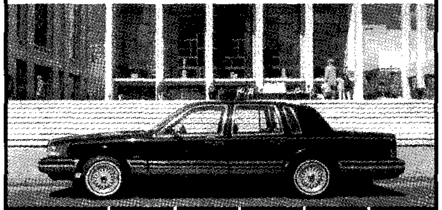

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A New Life...Fancy Fish...Honest Bakery

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Ask Gael

The Impossible Dream

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How about a little chocolate indulgence—seriously fudgy and lush, yet amazingly fat-scant? Or a thick slice of blueberry crumb cake that tastes too good to be so lean? Or a smartly tart lemon square with just 4.5 grams of f— (I can't write the *f* word). Madison Avenue's Honest Baker has arrived with sticky buns, brownies, pies, and sandwiches, light and lighter—to eat in the café or carry away. Also fancy picnic baskets, wedding cakes to order, and homemade preserves like peach Melba and a sensational strawberry that smells and tastes like June (1006 Madison Avenue, near 77th Street; 717-1144).

Manhattan

Lower New York

Acappella—A cherrywood bar, tapestries, and three fifteen-foot windows lend grand atmospherics to this Northern Italian downtowner, where food is prepared tableside. Try the homemade grappa. *1 Hudson St. (240-0163). (E) AE, DC, DS, MC, V.*

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

American Renaissance—The dining room of Eric Blauberg's grand restaurant in the American Thread Building looks like the monastery of the order of Saint Liberace. Chef Blauberg uses very of-the-moment infusions to create some of the freshest and most carefully prepared food in town. *260 W. Broadway, two blocks south of Canal St. (343-0049). (E) AE, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). (M) AE, MC, TM, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Bouley—Born to French parents and raised on his grandparents' farm in Connecticut, David Bouley knows the basics of classic French cooking, but he's given them his own signature style. Reserve weeks in advance, especially for Friday or Saturday night. There's a prix fixe at lunch and a six-course degustation at dinner. *165 Duane St., nr. Hudson St. (608-3852). (E) AE, CB, DC, DS, MC, V.*

Cascabel—An elegant dining room with a rotating art collection, at a now-bustling intersection on the eastern border of SoHo. Chef Tom Valenti's inventive rustic, Italian-accented American offerings continue to wow. Pastry chef Lincoln Carson's peppermint bombe provides an explosive close to the meal. *218 Lafayette St., nr. Spring St. (431-7300). (E) AE, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef/owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*

Donald Sacks—A corporate dining room for those brave enough to leave the confines of their own glass walls. Straight-up American bistro fare for a strictly business crowd and peckish Century 21 shoppers. *220 Vesey St. (619-4600). (M) AE, DC, DS, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very charming, narrow booths line the east wall and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

F.illi Ponte Ristorante—A former longshoremen's hotel, newly renovated with a spectacular view of the Hudson River and New Jersey beyond. Join the throng—made men and gawking hangers-on—for fine Italian fare. *39 Desbrosses Street (226-4621). (M) AE, DC, MC, V.*

5 & 10 No Exaggeration—Come in for some southern cooking and leave with some antique bric-a-brac—or an armoire. This wonderfully cluttered restaurant doubles as a collectibles shop. *77 Greene St. (925-7414). (M) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. Chef Waldy Malouf uses farmers and their produce from along the Hudson River valley to re-invent traditional American fare. *4 World Financial Center (786-1500). (E) AE, DS, MC, TM, V.*

Kelley and Ping—The type of classy noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, V.*

Le Pactole—Contemporary and classical French cuisine in sophisticated surroundings with a breathtaking view of the Hudson River. Host/owner Romeo DeGobbi makes brunch on Sunday a must. *2 World Financial Ctr., on the balcony of the Winter Garden (945-9444). (M-E) AE, DC, MC, V.*

Le Pescadou—This innovative Provençal bistro serves fresh seafood enhanced by a variety of infused oils. Oyster fans will find a wide variety of fresh ones. Catch the jazz brunch in this cozy dining room every Sunday. *18 King St., at Sixth Ave. (924-3434). (M) AE only.*

Le Streghe—At the end of SoHo's restaurant row, this Italian spot caters to all comers: old, young, hip, not. *331 W. Broadway at Grand St. (343-2080). (M) AE, MC, V.*

Montrachet—Owner Drew Nieporent now has three places in New York, including Nobu and Tribeca Grill, and another in San Francisco. But this is his

this month's list

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Casa Bella Restaurant	212/431-4080
Dolce	212/692-9292
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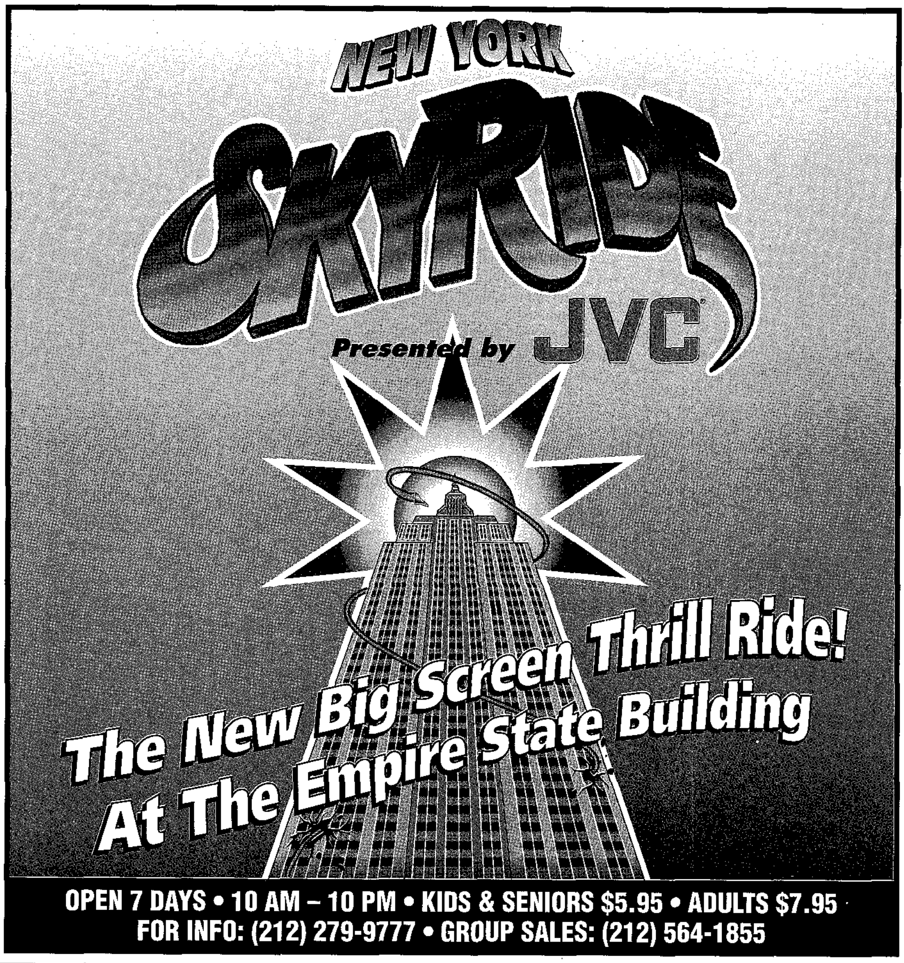

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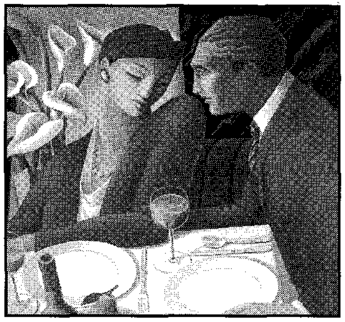
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baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Nick and Eddie—If every neighborhood had a corner comfort-food port like this one, most of us would never leave. So we travel to this muted room with the other strivers, hustlers, strictly business types, and family-night-outers who flock to feel like part of the woodwork. *203 Spring St., at Sullivan St. (219-9090). (M) AE, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, TM, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Tennessee Mountain—An 1807 landmark farmhouse, this BBQ joint serves up chicken and ribs that you're not likely to forget. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, MC, V.*

Two Eleven—Casual contemporary American fare with an occasional celebrity appearance. *211 W. Broadway, at Franklin St. (925-7202). (M) AE, DC, DS, MC, V.*

South Street Seaport

Gianni's—A standout among the meager pickings at the Seaport. Good view of the people on parade, if that's important. Yes, an Italian menu. *15 Fulton St. (608-7300). (M) AE, CB, DC, MC, TM, V.*

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. *Pier 17, 3rd floor (227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

Liberty Cafe—Stadium-size oyster bar with a panoramic view of the East River and the harbor. The attached dining room also offers seafood and an astounding view of the financial district, the harbor, and the tangle of masts of the *Peking*, *Ambrose*, and *Wavertree* moored at the Seaport Museum. *Pier 17, 3rd floor (406-1111). (M) AE, CB, DC, MC, TM, V.*

Pedro O'Hara—Nouveau Mexican and barrel-size frozen drinks on the promenade. *Pier 17 (227-6735). (I–M) AE, DC, MC, V.*

Roebling's Bar and Grill—No view of the bridge designed by the namesake builder, but wood paneling and brass lend old-world charm to this second-floor sea grill. *11 Fulton St., in Fulton Market Bldg. (608-3980). (M) AE, CB, DC, DS, MC, TM, V.*

Sgarlato's Cafe—Italian cooking and a view of the three bridges that span the East River south of 59th Street. *Pier 17, Promenade Level. (619-5226). (M) AE, CB, DC, DS, MC, V.*

Below 14th Street, East

Baby Jake's—If hipster food isn't grilled, it's fried. Try the po'boys. Innovative booth deployment in the front of the room gives you a window view. *14 First Ave., nr. 1st St. (254-BABY). (M) AE only.*

Casanis—A shrine to French barroom bric-a-brac in the basement. A bistro that is as Paris was in the sixties. Yes, that was Jean-Paul Belmondo. *54 E. 1st St. (777-1589). (M.) ($).*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Grotta Azzurra—No joke. This Southern Italian spot has been around since 1908; that's four generations in the Davino family. May be old-fashioned, but the cozy, cavelike nooks are ideal for that special someone you don't want to be seen with. *387 Broome St., at Mulberry St. (925-8775). (M) ($).*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I-M) AE, CB, DC, MC, V.*

Knickerbocker Bar and Grill—A subdued steak house with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (228-8490). (M) AE, CB, DC, MC, V.*

L'Udo—On a broad and blossoming stretch of Lafayette Street, this cool, countrified French and Italian restaurant has rough-hewn walls and outdoor seating that welcomes warmer weather. *432 Lafayette St. (388-0978). (M) AE, TM.*

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Caribe—Good jerk washed down by pretty great tropical drinks. The sun shines all the time here. *117 Perry St., at Greenwich St. (255-9191). (I) MC, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

Dix et Sept—Parisian bistro in the West Village offering Gallic staples like bouillabaisse and confit de canard. Smokers welcome, *bien sur.* *181 West 10th St. (645-8023). (E) AE, CB, DC, DS, MC, V.*

El Charro Español—Heaps of thoughtfully prepared Spanish cooking. A sleeper worth getting in on. *4 Charles St., nr. Seventh Ave. (242-9547). Also, 58 E. 34th St. (689-1019). (M) AE, CB, MC, V.*

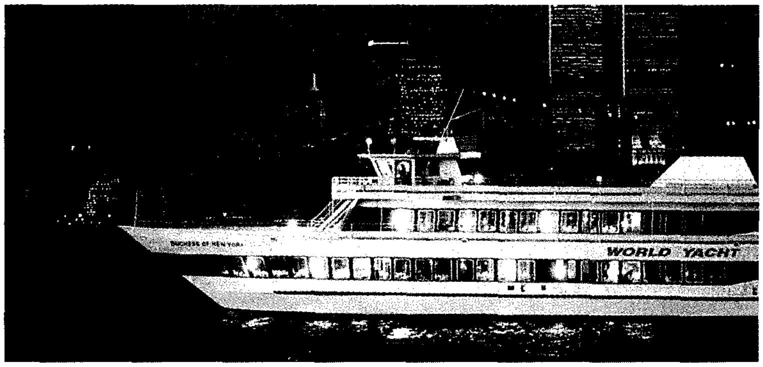
Greenwich Cafe—Open around the clock with a menu that crosses every border. Try the veal couscous and the Mediterranean antipasto plate. *75 Greenwich Ave. (255-5489). (I-M) AE, DC, DS, MC, V.*

Jane Street Seafood Cafe—Can you imagine a first-rate seafood grill in the middle of Ohio? That's the feel of this Greenwich Village favorite. Some of the best prepared but least imaginatively presented fish in town—try the pompano whenever it's available. *31 Eighth Ave., at Jane St. (242-0003). (M) ($).*

Mary Lou's—According to the "100 Coolest New Yorkers" ranking in the *Daily News*, hostess/chef/owner Mary Lou Baratta is the fifty-second-coolest person in the city. She runs a cozy romantic spot specializing in seafood. It's hard to be cool before 11 P.M., so Mary Lou's kitchen serves until one in the morning. *21 W. 9th St. (533-0012). (M) AE, DC, DS, MC, TM, V.*

Miracle Grill—This is what Bobby Flay did before Mesa Grill, and some regulars still prefer the low-key, casual atmosphere and the lively garden out back. The grilled vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I-M) AE, MC, V.*

Murami—Neighborhood Japanese eatery with a dab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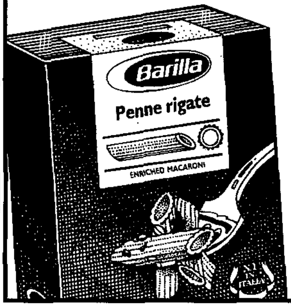

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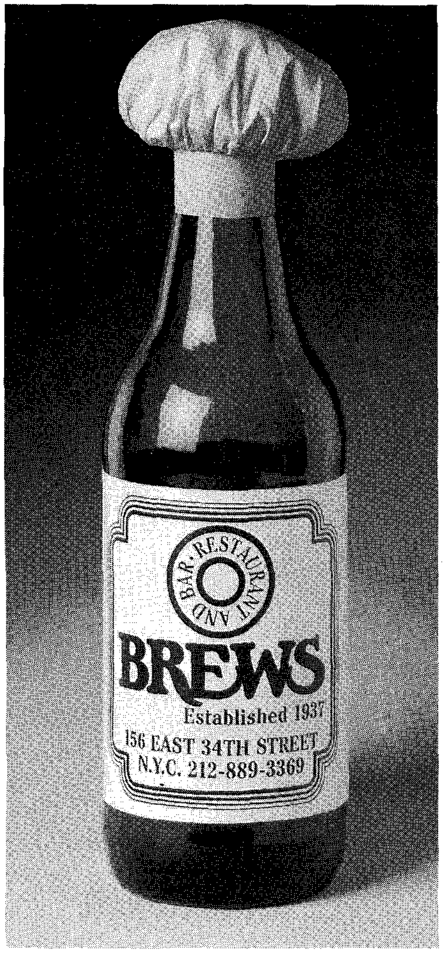

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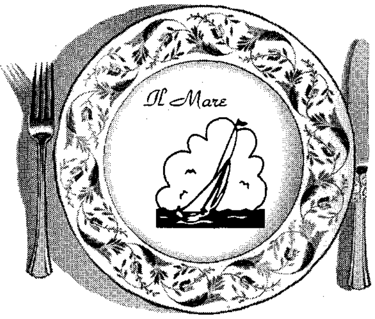

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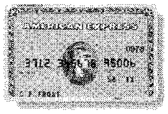

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of downtown. The limited à la carte sushi offering is augmented by imaginative specials. *546 La Guardia Pl., nr. Bleecker St. (979-7055). (M) AE, MC, V.*

Nine Muses Cafe—Cheerful Greek newcomer transforms this corner of the West Village into Mykonos, especially after a glass or two of ouzo. Try the fresh grilled octopus and fish brochettes. *569 Hudson St. at W. 11th St. (741-0009). (M) AE, DC, MC, TM, V.*

Panchito's—Broken-marble-and-granite floors lend an understated elegance to this well-worn Mexican hang. Don't bother asking for Cuervo Gold in your margarita; it's already in there. *105 MacDougal St. (473-5239). (M) AE, DC, MC, V.*

Rincon de España—Spanish restaurant offering excellent paella and seafood; very small and intimate. *226 Thompson St. (475-9891/260). (I) AE, CB, DC, DS, MC, V.*

Salaam Bombay—Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. There's a dance floor for an after-dinner twirl. *319 Greenwich St. (226-9400). (M) AE, DC, DS, MC, TM, V.*

Thomas Scott's on Bedford—Excels in new American cuisine. Try the rack of lamb. *72 Bedford St. (627-4011). (E) AE, DS, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

Zinno—An unexpected coupling of Northern Italian fare and live jazz. Sets end early, so you can catch a few and relieve the baby-sitter at a reasonable hour. *126 W. 13th St., nr. Sixth Ave. (924-5182). (M) AE, CB, DC, MC, V.*

14th–42nd Streets, East Side

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like paella with duck as well as a perfectly cooked rack of lamb. *23 E. 22nd St. (228-2200). (M) AE, CB, DC, MC, V.*

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

Cafe Beulah—Delightful southern specialties prepared by chef-owner and former baritone opera singer Alexander Smalls. Petal-yellow walls and high wainscoting soothe, and wonderfully private banquettes against one wall make dining on sophisticated southern fare a delight. *39 E. 19th St. (777-9700). (M) AE, MC, V.*

Campagna—*The* Late Show With David Letterman crowd is at one table, Time Warner honchos are at another, and isn't that . . .? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

Il Mare—Hearty Italian fare draws primarily business types to this midtown spot with a large bar and tons of seating. Fairly extensive menu with—surprise!—an emphasis on seafood. *10 E. 38th St. (447-1854). (M) AE, DC, V.*

La Colombe d'Or—Provence without a plane ride. Delightful brownstone setting. *134 E. 26th St. (689-0666). (M–E) AE, DC, MC, TM, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Metronome—One of the biggest in a neighborhood known for cavernous dining. The Deco theme and

American kitchen are pleasing. *915 Broadway, at 21st St. (505-7400). (M) AE, CB, DC, MC, V.*

Novita—The room is so beautiful in this Flatiron feedery that it won't occur to you that you've been eating belowground until you mount the small staircase with a bellyful of fine Italian fare on the way out. *102 E. 22nd St. (677-2222). (M) AE, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in Brooklyn. Really. And Ariel Lacayo may be the coolest maître d' in town. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Rossini's—Northern Italian fare served in a musical room: a strolling guitarist Mondays through Thursdays, live piano music on Fridays, and a live opera trio on Saturdays. *108 E. 38th St. (683-0135). (M) AE, DC, MC, TM, V.*

Secret Harbor Bistro—A neighborhood lunch crowd from the outskirts of the fashion district. At dinner, local residents with guests from the Shelburne Murray Hill stop in for generous portions of American food with an Italian accent. *303 Lexington Ave., at 37th St. (447-7400). (M) AE, DC, MC, V.*

Stella del Mare—A surprisingly good hideaway for fresh seafood and intimate settings. *346 Lexington Ave., nr. 39th St. (687-4425). (M–E) AE, CB, DC, DS, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

Water Club—The setting and view from this East River barge is what all the fuss is about. The American fare is fine. *500 E. 30th St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I-M) ($).*

Cafe Americanstyle—An ideal rest stop for Lord & Taylor shoppers, whether they're simply grabbing a bite or resting their weary feet for hours. American fare in a simple setting. A welcome respite from the unruly retail throng. *424 Fifth Ave., nr. 39th St. (391-3344). (M) AE, DC, DS, MC, V.*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district. Specializes in Sicilian dishes like conca d'oro, pasta con sarde, and rabbit stew. *7 W. 20th St. (691-8136). (M) AE, MC, V.*

Cal's—A converted warehouse in the Flatiron district serving American fare in a relaxed atmosphere. *55 W. 21st St. (929-0740). (M) AE, CB, DC, DS, MC, V.*

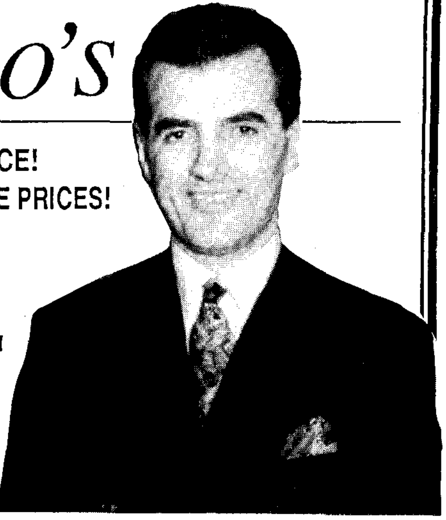
Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro/New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Foro Italico—A casual and intimate, rustic dining room serving traditional Italian dishes like broiled veal chop and angel hair pasta with seafood. *455 W. 34th St. (564-6619). (M) AE, CB, DC, MC, V.*

Frank's—A New York original that used to open for lunch at 9 A.M. for local meat-packers. Things are tamer now—lunch is served at noon—but the steaks are as good as they've always been. *85 Tenth Ave., nr. 15th St. (243-1349). (E) AE, DC, DS, MC, V.*

Lola's—A lively front room gives way to a vast and airy back room, made surprisingly private by the centrally located banquettes. Regulars swear by the onion rings. Yes, that was Luther Vandross. *30 W. 22nd St. (675-6700). (M) AE, CB, DC, MC, V.*

Man Ray—Popular with those on their way to the



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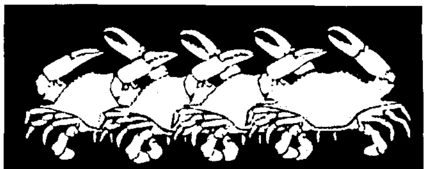

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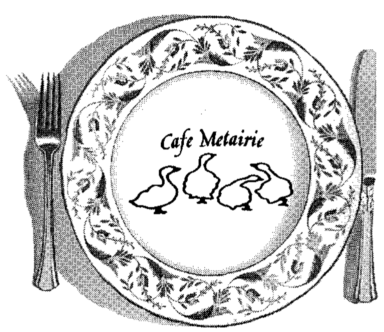

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Moran's—Charming and timeless New York City pub that's been around for 38 years. The friendly staff is, you guessed it: Irish. *146 Tenth Ave., at 19th St. (627-3032). (M) V, MC, AE, DC.*

World Yacht—It's about a boat ride. Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Ambassador Grill—Contemporary cuisine with global accents befitting the U.N. bigwigs who stop by for lunch. Friday-night seafood fest offers an unlimited raw bar. Yes, that was Jacques Cousteau. *44th St. in the U.N. Plaza–Park Hyatt (702-5014). (M) AE, CB, DC, DS, MC, V.*

Bull & Bear—As the name suggests, a good-old-days watering hole and steakhouse for a strictly business crowd. The dark-wood club ambience draws a well-suited crowd for dinner that stays for drinks at the bar. *301 Park Ave., entrance on Lexington Ave. at 49th St. (872-4900). (M) AE, DC, MC, V.*

Cafe Centro—A big, shiny brasserie-cum-café; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little café, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

Denim & Diamonds—Above all else, this countrified dance hall is a destination if you're in midtown and fancy a hoedown. The Texas-style barbeque is there if you work up an appetite. *511 Lexington Ave., nr. 48th St. (371-1600). (I) AE, MC, V.*

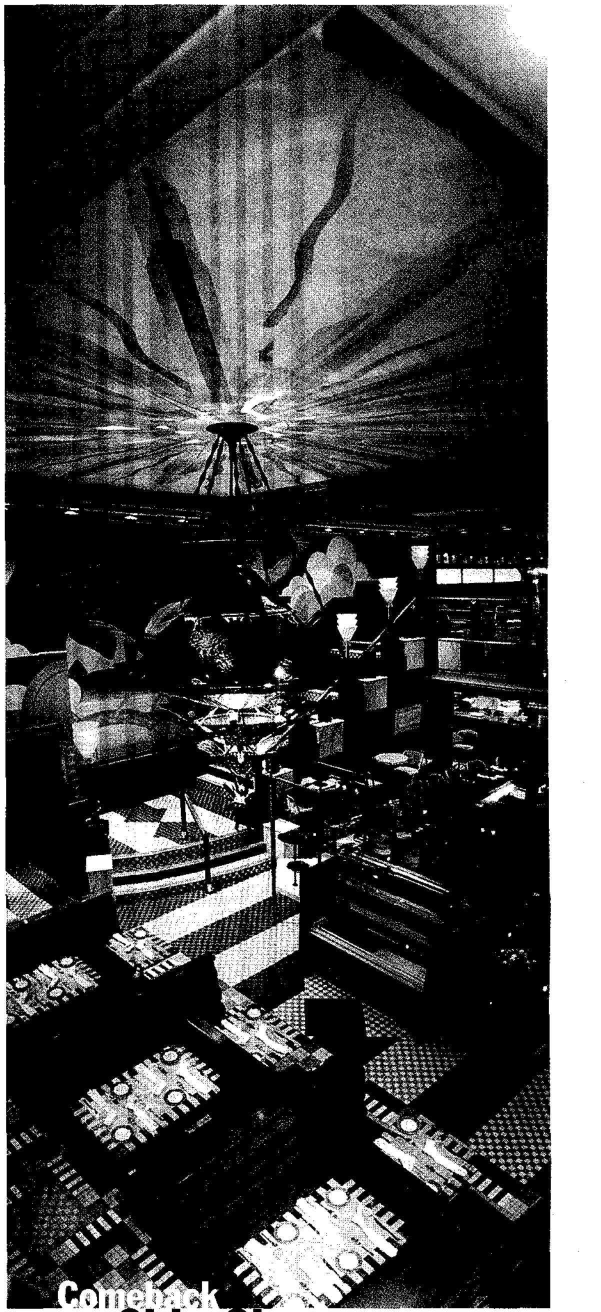
The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresco—That's a sky at your feet and hearty portions of modern Tuscan fare (homemade pasta, grilled pizza, chops and fish) on the table. Yes, that was Al Roker. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

La Mangeoire—A Côte d'Azur native son, chef Patrik Bruot delivers the Mediterranean flavors of southern France to a rustic room in midtown. *1008 Second Ave., at 53rd St. (759-7086). (M) AE, DC, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $40 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades



Comeback

Ship Shape

The old Gloucester House has been dragged kicky and gleaming into the twenty-first century. It's Gloucester now, a café, with spiffy graphics and a design fantasia by Charles Morris Mount: sassy black-and-white café chairs, sensational tile underfoot, and intense blue torchères climbing to the balcony. But then there's the food: Has chef Christopher Paschette been up all night eating pickles? I love the sublime biscuits, the soft-shell-crab sandwich, and even the preposterous lobster flauta with goat cheese. But the pizza seems to be designed by someone who never ate pizza. And halibut on a pancake with what tastes like maple syrup is typical of the sugary overkill. (37 East 50th Street; 750-2233). G.G.

Photograph by Kenneth Chen.

of defining traditional French cuisine, master chef André Soltner ceded the reigns to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Oceana—A formal setting and fish-savant Rick Moonen's extensive and excellent seafood menu make this room a favorite for business lunches and romantic evenings alike. *55 E. 54th St. (759-5941). (E) AE, DC, MC, V.*

Otabe—Customers are ministered to by their own chefs in the private teppan-grill rooms. The cool, contemporary décor—beige tones and wood paneling—in the main dining room brings serenity to midtown. *68 E. 56th St. (223-7575). (M) AE, DC, MC, V.*

San Martin's—Continental cuisine with big, squishy booths. Eurocafé feel bolstered by a selection of foreign dailies on the tables out front. *143 E. 49th St. (832-0888). (M) AE, DC, DS, MC, TM, V.*

Shinbashi-An—Midtown Japanese. But this one's elegant and soothing, with dramatic lighting. Don't wear mauve or you'll clash with the walls. *141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steak house jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American fare with Continental touches. The dinner crowd comes to rubberneck and dance. Wednesday through Saturday there's a carnival-inspired cabaret. *151 E. 50th St. (753-1144). (M-E) AE, CB, DC, DS, MC, TM, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, DS, MC, TM, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue-by-way-of-Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (486-9592). (E) AE, CB, MC, V.*

43rd–56th Streets, West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. *700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V.*

Algonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-paneled sitting-room-like lobby still holds many imaginations captive. *59 W. 44th St. (840-6800). (M) AE, CB, DC, MC, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Free dinner parking. Private parties. *315 W. 46th St. (246-6513). (M) AE, DC, DS, MC, V.*

Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine in a postmodern setting. *145 W. 44th St., in the Hotel Macklowe (789-7508). (M-E) AE, DC, MC, V.*

Cité—An extravagant French steak house, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100/726). (M-E) AE, CB, DC, DS, MC, V.*

Dish of Salt—Dependable Cantonese cuisine for the nine-to-fivers who gather at the bar under this vaulted ceiling after work. A piano player bangs out show tunes every night. *133 W. 47th St. (921-4242). (M) AE, DC, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Jewel of India—A spicy bargain at lunch. Mother-of-pearl and gold-leaf trimming give this room an elegant appeal. *15 W. 44th St. (869-5544). (I) AE, CB, DC, DS, MC, TM, V.*

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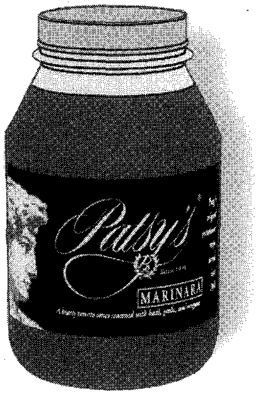

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La Bonne Soupe—Checked tablecloths, steak frites, onion soup, and crème caramel to fall in love with. Twenty years ago, long before New Yorkers knew they loved casual French dining, this midtown mainstay set the pace. *48 W. 55th St. (586-7650). (I) AE, MC, V.*

La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. *4 W. 49th St. (247-2993/299). (E) AE, DC, MC, V.*

La Veranda—Northern Italian food. Traditional music in the background. A bustling spot in the theatre district with two private party rooms to get away from it all in. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, TM, V.*

Langan's—American cuisine in a clublike setting. Food ranges from steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—Gilbert Le Coze, who died this past summer, influenced a generation of chefs with the way he prepared seafood. His carpaccios used all manner of fish, and his trademark dish of roasted monkfish with cabbage appeared on menus everywhere. But nobody did it quite like Gilbert. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044; 24). (M) AE, CB, DC, DS, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Rainbow Room—"Where troubles melt like raindrops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

Shaan—A comprehensive, if voluminous, menu. Northern Indian in a spacious floral dining room in Rockefeller Center. *57 W. 48th St. (977-8400). (M) AE, DC, DS, MC, V.*

Siam Inn—Traditional Thai food served in a Thai-style dining room that is cozy and candlelit. A perfect neighborhood spot when you can make it only as far as the corner for dinner. *916 Eighth Ave., at 54th St., and 854 Eighth Ave., nr. 51st (489-5237). (M) AE, DC, MC, V.*

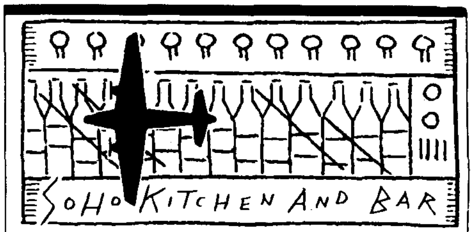
Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

Victor's Cafe 52—Until the inevitable fall, this is as close to Cuba as you can get—at least in this neighborhood. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Akbar—Newly renovated, this Indian restaurant is cozy and colorful, with a stained-glass ceiling overhead. Business-minded types abound. *475 Park Ave.,*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nr. 57th St. (838-1717). (M) AE, CB, DC, MC, V.

California Pizza Kitchen—With its 27 varieties of wood-fired pizzas from the open kitchen, CPK has finally arrived in New York City. Of course, those varieties include barbecue and Thai-chicken and BLT pizzas. There is also a kid's menu. Maple-pine accents. All menu items are under $10. *201 E. 60th St. (799-7773). (I) AE, DC, DS, MC, V.*

Contrapunto—Join the queue in this good-looking, second-story pastaria for slightly Americanized Italian classics. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, V.*

Dawat—You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or any of the more unusual regional specials. *210 E. 58th St. (355-7555). (M) AE, CB, DC, MC, TM, V.*

Fifty Seven Fifty Seven—The county's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Gauguin—White-hot scene. Tahitian theme park: living palm trees, recorded birdsong, and the artist's murals. Tropical Asian cuisine and casks of cleverly named knockout drops. *The Plaza Hotel, 768 Fifth Ave., at Central Park So. (319-0404). (E) AE, CB, DC, MC, TM, V.*

Le Taxi—Chef Frederic Feufeu has made a bistro authentic enough to be mistaken for the real thing. *37 E. 60th St. (832-5500). (M) AE, CB, DC, DS, MC, V.*

Le Train Bleu—A port in the retail storm. A French railroad dining car of old, with a view of the 59th Street Bridge. *Bloomingdale's, sixth floor, 1000 Third Ave., at 59th St. (705-2100). (M) AE, DC, MC, V.*

Opening Life Goes On

"Life changes, it evolves," says Kathy Kirkpatrick, who virtually became a mom for the struggling-artist types who made the funky East Village Life Cafe their eighties canteen. Changes in her own existence—a break with her ex-partner, a renewed interest in fishing—spurred Kirkpatrick to open a second Life Cafe (1 Sheridan Square; 929-7344) with dark-wood wainscoting and stuffed trout mounted on the wall. It's less arty, more Hemingwayesque—the kind of place fishermen from her native Michigan might have frequented if they'd had a craving for chili burritos or Philly seitan-steak sandwiches. Kirkpatrick wisely kept the seating capacity to 34, so the Hemingway wannabes can unabashedly light up.

Le Veau d'or—A proud tradition in the neighborhood, this bistro-style eatery hasn't changed in years, and almost everyone agrees that that's just fine. *129 E. 60th St. (838-8133). (M) AE, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Mitsukoshi—The elegant midtown tatami room and sushi bar on the mezzanine of the Manhattan satellite of Japan's oldest department store is the genuine article. A port in the storm for homesick Japanese businessmen and a topflight curio for European tourists. *461 Park Ave., at 57th St. (935-6444). (E) AE, DC, DS, MC, V.*

Pamir on 58th Street—Upscale Afghan food (that's delicate blends of saffron, cardamom, raisins, and pistachios) in—surprise!—a tentlike setting. *1065 First Ave., at 58th St. (644-9258). (M) AE, DC, MC, V.*

Petrossian—Fast food for the very rich in an Art Deco setting with carved frosted glass, mink-trimmed banquettes, and period bronzes—lean flappers with leaner wolfhounds. *182 W. 58th St. (245-2214). (E) AE, CB, DC, MC, V.*

Plaza Hotel—As one might expect from the Plaza, the Edwardian Room can best be described as classic, serving Continental fare to tourists and natives alike. Just don't expect to see Eloise horsing around: She checked out long ago. *Fifth Ave. and 59th St. (759-3000). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

The Russian Tea Room—Hollywood's commissary in Manhattan and a Carnegie Hall hangout, too. But does that make staff rudeness obligatory? Stick to the caviar and blinis with icy vodka. And come for tea. Cabaret upstairs. *150 W. 57th St. (265-0947). (E) AE, CB, DC, DS, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Arizona 206—Innovative southwestern perfectly executed by wunderkind chef David Walzog. Situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, V.*

The Boat House Cafe—This is a glorious oasis in Central Park where you'll find an array of seasonal specialties like roast rack of lamb, farfalle with spring vegetables, and crabmeat-and-grapefruit salad. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, TM, V.*

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Cafe Chopin—Very casual spot, often warm and candlelit. Featuring Eastern European fare—lots of roasts, goulash, and stuffed cabbage. With live piano music. *339 E. 75th St. (628-7171). (M) AE, DC, DS, MC, TM, V.*

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan. An intimate, romantic restaurant in a townhouse crowded with flowers and oil paintings. Serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. *354 E. 74th St. (249-6619). (M) AE.*

Cafe Metairie—Country French in a rustic farmhouse setting. Blazing fireplace and all . . . *mon cheri*. And, *sans blague*, they have cooing doves. *1442 Third Ave., at 82nd St. (988-1800). (M) AE, MC, V.*

Cafe Nosidam—Italian-American fare, and a people-watchers' paradise. *768 Madison Ave., nr. 66th St. (717-5633). (M) AE, MC, V.*

Campagnola—Country-style Italian fare for the neighborhood—the whole neighborhood. *1382 First Ave., at 74th St. (861-1102). (M) AE, CB, DC, DS, MC, V.*

Ci Vediamo—Almost like two restaurants in one, this Northern Italian has a modern downstairs that caters to a younger crowd and a cozy upstairs where the older crowd likes to linger. Good-size portions and reliable food make this an Upper East Side staple. *1431 Third Ave., at 81st St. (650-0850). (M) AE only.*

Demi—This brownstone turned restaurant is one of the cozier spots along Madison Avenue. Candles and roses abound. And there's a fireplace for chilly winter eves and an outdoor terrace for balmy summer nights. *1316 Madison Ave., at 93rd St. (534-3475). (M) AE, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, V.*

Elaine's—Primarily a clubhouse for the city's notables and wannabes. A table here is considered a badge of honor by some. While discussing the issues of the day, try American fare for very busy people. *1703 Second Ave., bet. 88th and 89th Sts. (534-8103). (M) AE, DS, MC, V.*

540 Park—Named for its address, this American grill at the Regency Hotel has a soothing atmosphere. Pretty and soft muted colors and décor make this room the ultimate lullaby. *540 Park Ave., at 61st St. (759-4100). (M) AE, CB, DC, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, V.*

Isle of Capri—Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for forty years. *1028 Third Ave., at 61st St. (223-9430). (M) AE, DC, MC, V.*

JoJo—The grilled chicken with chick-pea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Le Cirque—In the heady eighties, *haute* fashion, finance, and cuisine collided here. Owner Sirio Maccione still orchestrates a lively scene, and Sylvain Portay still believes in the magic of foie gras and crème brûlée. *58 E. 65th St. (794-9292). (E) AE, CB, DC.*

Lusardi's—Vintage Italian . . . good pastas and risottos make this spot a trusted local haunt. People keep coming back because it manages to be cozy and elegant. *1494 Second Ave., at 78th St. (249-2020). (M) AE, DC, MC, V.*

Mark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. *25 E. 77th St., in the Mark Hotel (879-1864). (E) AE, CB, DC, MC, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and

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wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, V.*

Mo's Caribbean—Pack your bags, sweetie; we're going to the islands. Close enough. This festive spot serves Caribbean fare like jerked chicken and coconut shrimp—all in a dining room with real palm trees and reggae music. There's American food for your timid country cousin, too. Leave with a suntan. *1454 Second Ave., at 76th St. (650-0561). (M) AE, DC, MC, V.*

Mulholland Drive Cafe—A very singles-bar scene that breeds a room full of regulars who stay for Italian-accented American meals with a California feel. Yes, that was Patrick Swayze, but that figures—he owns the place. *1059 Third Ave., at 63rd St. (319-7740). (M) AE, DC, MC, V.*

Ohio City—Only in New York is Midwestern home cooking marketed as an ethnic specialty. "Classic American" chow like stuffed pork chops, oven-fried chicken, and rhubarb pie. *1501 Second Ave., at 78th St. (717-4045). (I–M) MC, TM, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

The Polo—Clubby atmospherics, dark wood paneling, and contemporary American cuisine. Try the seafood special, whatever it is. Local *haute*-boutique owners conducting business and pleasure at lunch. Yes, that was Al Pacino ducking out the side door. *840 Madison Ave., at 69th St. (439-4835). (E) AE, CB, DC, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

The Restaurant at the Stanhope—You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. *995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.*

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this elegant, muted space. *853 Lexington Ave., bet. 64th and 65th Sts. (517-5780). (M) AE, CB, DC, MC, V.*

Sign of the Dove—Because the room is lush and romantic, this restaurant has sometimes been overlooked in the pantheon of memorable New York institutions. Right now, chef Andrew D'Amico is among the city's best, turning out eclectic cuisine that draws from influences all over the world. The prix fixe lunch is a good way to test D'Amico's talents. *1110 Third Ave., at 65th St. (861-8080). (M) AE, MC, V.*

Tony Di Napoli's—Family-style means big, big, big. Be prepared to loosen your belt buckle a notch or two after feasting on some serious Italian. Bring a family that likes to eat. *1606 Second Ave., at 83rd St. (861-8686). (M) AE, DS, MC, V.*

Toraya—A Japanese teahouse offering an enticing assortment of confections, green teas, and desserts. *17 E. 71st St. (861-1700). (I) AE, CB, DC, MC, V.*

Trois Jean—A cozy French bistro, as every corner needs. *154 E. 79th St. (988-4858). (E) AE, DC, MC, V.*

The Velvet Room—Late-night kitchen open until 4 A.M.; garden out back starts hopping on Wednesday and doesn't stop till Sunday. *209 E. 76th St. (628-6633). (M) AE, DC, MC, V.*

Above 60th Street, West Side

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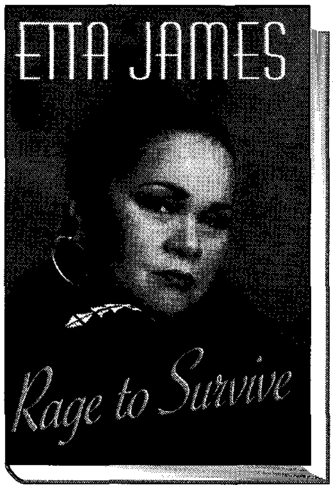

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Hunan Park—A standard Chinese restaurant on the Upper West Side, but when you have the craving, get your fix here. Yes, that was Woody Allen. *235 Columbus Ave., nr. 71st St. (724-4411). Also, Hunan Park Two, 721 Columbus Ave., at 95th St. (222-6511). (I) AE, CB, DC, MC, V.*

Iridium—Amid every restaurant's struggle for uniqueness, this unusual American bistro has found its own. Its award-winning decor has been described as "Dali Meets Disney" and is based on musical movements. Late-night jazz and Sunday brunch specials make it a welcome complement to Lincoln Center. *44 W. 63rd St. (582-2121). (M) AE, DC, DS, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St (234-6114). (I-M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Restaurant 222—Cozy and romantic, with the feel of a townhouse. Frank Valenza runs a tight ship at this neighborhood American dinner spot. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Royal Canadian Pancake House—Big, big, big. Are those chocolate chips in the corn bread? You bet. Oversize and proud of it. *2286 Broadway, at 82nd St. (873-6052). (I–M) MC, TM, V.*

Santa Fe—If it's not the margaritas, then it's the pink *faux*-adobe walls and desert tones that give this southwestern spot such a soothing feel. One of the quietest Tex-Mex places in the city. *72 W. 69th St. (724-0822). (M) AE, DC, MC, V.*

Sidewalkers—A smash-and-grab crab feast, but don't come alone. The mood in this place requires a friend or ten to share it with. *12 W. 72nd St. (799-6070). (M) AE, DC, DS, MC, TM, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-i fied steak house less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) ($).*

Gargiulo's—On its own block, with a fortress to fend off the encroaching pathos of Coney Island. Great food and service passed down through the family. The 100-foot Styrofoam octopus is gone, a casualty of the recent renovation. When pressed, Louis Russo will tell you he cooked it. *2911 W. 15th St., nr. Surf Ave. (718-266-4891). (I) AE, DC, MC, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at*

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Bedford Ave. (718-387-7400). (E) ($).

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Roll N Roaster—A Sheepshead Bay landmark, serving generous portions of inexpensive American fare. Try such homey favorites as roast beef with pan-drippings gravy and baked sweet potatoes with cinnamon and brown sugar. *2901 Emmons Ave. (718-769-5831). (I) MC, V.*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Ralph's Italian Restaurant—Solid, hearty Italian food in a conventional restaurant setting. Dine under the chandeliers and try the osso buco, one of Ralph's specialties. *75-61 31st Ave., Jackson Heights (718-899-2555). (I) AE, DC, TM, V.*

Stick to Your Ribs—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much further than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). (I) ($).*

Water's Edge—East River views floor-to-ceiling windows; every table has a view of Manhattan. Quiet and elegant. *44th Drive at the East River. (718-482-0033). (E) AE, CB, DC, MC, V.*

Bronx

Cafe Sevilla—A cozy Spanish restaurant that people travel to from as far away as Yonkers. Pink plastic tablecloths detract from the serviceable chicken and rice and seafood gumbo. Try these accompanied by sweet and garlicky plantains. *1209 White Plains Rd., nr. Westchester Ave. (718-792-3367). (M) AE, MC, V.*

Harry's Jerk Center and Restaurant—An authentic island experience; not that polished resort ambience, the dirt-road-in-the-hills thing. *296 E. Gun Hill Rd., at Burke and Wilson Aves. (718-798-4966). (I) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

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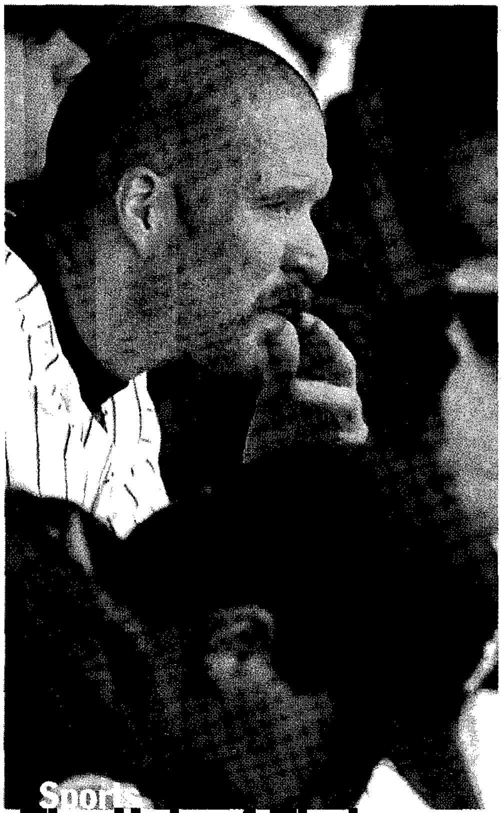

Sports

The Hair of Their Chinny-Chin-Chins

The horror, the horror: Two weeks after "the organization edict" that banned goatees in the clubhouse, Jack McDowell (above, sans chin hair) and the Yankees are still *in free fall, losing seven of ten games.*

Radio Highlights

Lyric Opera of Chicago—6/24 at 1: Mussorgsky's *Boris Godunov*. With Samuel Ramey, Dimitri Kavrakos, Patrick Denniston, John Duykers, Vladimir Ognovenko, David Gordon, Suzanne A. Shields, and Kimberly Jones. Bruno Bartoletti conducts. WQXR, 96.3 FM.

"Casper Citron"—6/24 at 10 P.M.: Ambassador Colette Avital talks about negotiations and stalemates in the Middle East; Harm Deblij talks about the *Geography Book;* Soprano Jane Marsh talks with maestro Vincent La Selva about the summer opera season in Central Park; Robyn Karney, editor-in-chief of and contributing writer to *Chronicle of the Cinema*, talks with Richard Porton, the book-review editor of *Cineaste* magazine. WOR, 710 AM.

"Symphony Hall"—6/19: J. Stamitz's Clarinet Concerto in B-flat and Bizet's Symphony in C. 6/20: Offenbach's *La Belle Hélène:* Overture and *Gaité Parisienne*. 6/21: Haydn's Symphony No. 22 in E-flat and Lalo's Cello Concerto in d. 6/22: Bruch's Suite for Large Orchestra and Schubert's Symphony No. 4 in c. 6/23: Wagner's *Rienzi* (Overture) and Debussy's *Images for Orchestra*. 6/26: Beethoven's *The Ruins of Athens* and Symphony No. 6 in F. 6/27: Handel's Concerto Grosso in B-flat. 6/28: Rodgers' *Cinderella* (Overture) and Joachim's Violin Concerto in d ("In the Hungarian Manner"). 6/29: Boyce's Symphony in C and Dvorak's Symphony No. 9 in e ("From the New World"). 6/30: Humperdinck's *Hansel and Gretel:* Orchestral Fantasy on Motifs from the Opera and Schubert's Symphony No. 5 in B-flat. Every weeknight at 8; WQXR, 96.3 FM.

"Sunday Night Opera House"—6/25 at 8: Borodin's *Prince Igor*. WIth Mikhail Kit, Galina Gorchakova, Gegam Grigorian, Vladimir Ognovienko, Bulat Minjelkiev, Olga Borodina, and the Kiev Orchestra and Chorus. Valery Gergiev conducts. WQXR; 96.3 FM.

Recorded Music

Radiohead *The Bends* (Capitol)—Exhilarating mopiness? Sure—and much more fun and sympathetic than comically self-involved predecessors like the Smiths or the Cure. Whether Radiohead singer Thom Yorke is obsessing over his migraines, his sickly youth, or his grown-up busted heart, he can't resist backing his breakdowns with catchy pop hooks. "Fake Plastic Trees" is a hummably surreal take on emotional dislocation; "High and Dry" a toe-tapping plea for tenderness that soars along on Yorke's almost-too-pretty tenor. The British fivesome, whose debut album included the hit single "Creep," hasn't forgotten how to rock, however: "Just" makes tuneful use of Nirvana's quiet-start-to-crunching-chorus structure. A solid sophomore record.

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Recordings

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Heigh-Ho! Mozart* (Delos) renders songs from *Snow White, Cinderella,* and other Disney films in the style of sixteen classical composers. Prokofiev's *Winnie the Pooh* is a sweeping fantasia of Sturm und Drang. But where's Berg's *Priest?

The Written Word

Angela Walker, Andre Clark, Brother Flip of Attica—6/19 at 7, University of the Streets, 130 E. 7th St. (989-5959); $3.

Poetry in the Park: Bill Moyers's *The Language of Life*—6/20 at 1: Readings by poets Coleman Barks, Lucille Clifton, David Mura, Naomi Shihab Nyue, Sekou Sundiata, and Daisy Zamora. Bryant Park, Fifth Ave. and 42nd St.; free. (Rain location is inside the New York Public Library.)

Paul Beatty, Kimiko Hahn, Richard Martin, and C.D. Wright—Reading at the Hudson River Park in Battery Park City (431-7920), on 6/20 at 6:30; free.

***Downtown*'s Year of the Poet Gala**—6/21 at 7, Verso Books, 128 Eighth Ave., at 16th St. (620-3141); free.

Richard Ford—6/21 at 7:30, reading from *Independence Day* at Shakespeare and Co., 2259 Broadway, at 81st St. (580-7800); free.

"In the Garden"—6/22 at 6:30 (preceded by a 4:30 house tour and reception): Readings by Celia Bland, Susan Sindall, and Victoria Hallerman. Abigail Adams Smith Museum, 421 E. 61st St. (838-6878).

Asian-American Writers' Workshop Benefit—6/22 at 6:30, featuring Chang Rae Lee, Evelyn Lau, Yoji Yamaguchi, and Andrea Louie. Jessica Hagedorn is is the host. Public Theatre, 425 Lafayette St. (228-6718); $25 and up.

Clifford Chase—6/22 at 7:30, reading from his memoir at Barnes and Noble Astor, 4 Astor Place (420-1322); free.

Lynn Sharon Schwartz—6/23 at 7, the Writer's Voice, West Side Y, 5 W. 63rd St. (875-4124); $8.

Paul Skiff, David Huberman, Bruce Weber, Steve Fried, Danny Lama & Open—6/25 at 6 at Sliding Scale, Sun Mountain Cafe, 82 W. 3rd St. $6.

"Sunset Readings": Jayne Cortez, Mark Doty, Donna Masini —6/27 at 6:30 at the Pavilion in the northern end of Hudson River Park, west of the World Trade Center (431-7920); free.

Cynthia Heimel—6/26 at 7:30, reading from *If You Leave Me, Can I Come Too?* at Shakespeare and Co., 2259 Broadway, at 81st St. (580-7800); free.

"*The Chicago Manual of Style*—What's Wrong With It?"—6/27 at 8, featuring "script doctors, rewriter persons, Unbearables, and others." Chez Rollo, 137 Avenue B, at 8th St.

Lectures and Panels

"A Conversation with Carl Reiner"—6/19 at 5:30: Following a screening of highlights from his career in television and film, Reiner will discuss his work and participate in a Q&A with the audience. The Museum of Television and Radio, 25 W. 52nd St. (call Ticketmaster at 307-7171); $15.

Tours

The All-Night Walking Tour...in honor of Independence Day—7/4, 2-6 A.M.: Stroll the park and streets around City Hall in this candlelight celebration. Visit the site of George Washington's inauguration, the first United States Capitol Building, and Golden

Photograph by AP/Wide World Photos.

Hill (scene of New York's first Revolutionary War battle). Sunrise on the Staten Island Ferry is optional. Call 996-1100 for information and registration; $15.

Financial District History—7/2 at noon: A walking tour through the history of Lower Manhattan, emphasizing the origins of America. You'll see landmarks of most American wars—from the struggles of the Indians and the Dutch up through Vietnam. Meet in front of Trinity Church at Wall Street and Broadway; no reservations are needed, but questions can be directed to Joyce Gold at 242-5762.

Greenwich Village—6/24 at 1: A walking tour of the legendary home of artists, writers, and radicals with a special emphasis on the history and architecture of the neighborhood. Call 439-1090 for more information; $9.

Holiday Big Onion Tours—7/1: A multi-ethnic eating tour. 7/2: "Revolutionary New York." 7/4: Governors Island. Call 439-1090 for meeting places, times, and more information.

"Secrets of Central Park"—The lovely and profane stories of the park, as well as its design and landscaping, are the subject of this spring walk through Manhattan's backyard. Call 662-5300 for schedule information and meeting place. $10.

"Brooklyn's Victorian Necropolis"—Tour the 478-acre Greenwood cemetery, resting site of Horace Greeley, Boss Tweed, Samuel F. B. Morse, Leonard Bernstein, and Currier and Ives, with its historian, John J. Cashman. The walk lasts approximately two hours and takes place on Sundays at 1. Call 718-469-5277; $5.

"A Tribute to Jackie"—A two-hour stroll through Mrs. Onassis's neighborhood one year after her death, with stops at many of her favorite places. Call 662-5300 for schedule information (the tour happens just about every day) and meeting place; $10.

Grand Central Terminal—This tour is organized by the Municipal Art Society, which played a crucial role some sixteen years ago in the preservation of Grand Central. Learn about the design and hidden features of one of the nation's most important urban landmarks. The tour meets most Wednesdays at the Chemical Bank Commuter Express on the main concourse at 12:30. Call 935-3960 for information.

"All in the Family"—See Little Italy on Sidewalks of New York's guided tour of *Godfather*land. Call 517-0201 for schedule information and meeting place; $10.

"Snacks-and-Sights Safari"—6/24: An eating and walking tour of the predominantly Greek neighborhood known as Astoria. Call 265-2663 for reservations, schedule information, and meeting place.

"A Writer's Walk Through Greenwich Village"—See the residences of poets, playwrights, novelists, and

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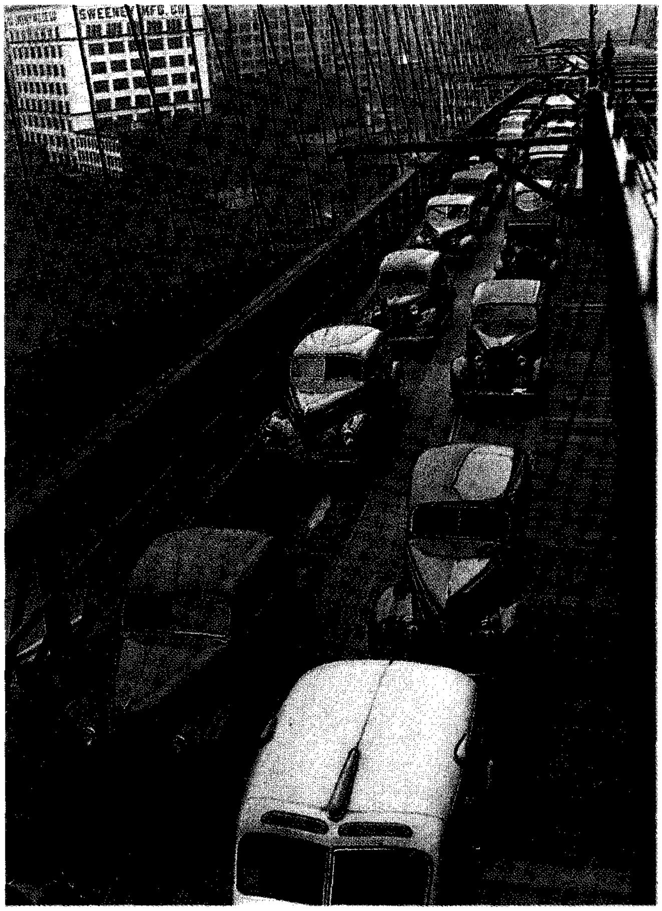
I Am a Camera



Litmus tests these days tend to be disguised as entertainment. What a person thinks of, say, a movie—especially a movie purveying some weird edge of experience—*is held to reveal* the essence of that person's character. It doesn't, but we ask anyway, and the most interesting responses are often provoked by brute, unretouched reality. Irving Haberman's *Eyes on an Era: Four Decades of Photojournalism* (Rizzoli, $40) falls into the latter category.

***Six feet two but as inconspicuous as the situation demanded,* Haberman spent half of this century and much of his career shadowing America with a camera for CBS. Arriving in time for Independence Day, his book cannot help inviting exclamatory pronouncements about *what we've come to.* The America he captured was at once more excited in the presence of a 35-mm. *Leica and less calculating about how to behave in front of it.* It was also mad for mass production, including that of babies, and mad for competition—leg contests, pigtail contests, pretty-war-bride pageants. Readers wistful for none of these things are obliged to notice that the vying thighs have not been surgically reduced. Readers wistful for all of them are forced to see how we used to dump problems (slot machines, guns) in the ocean, put retarded people to bed on institution floors, run "Learn to Be Americans" camps for immigrants, and ration wartime gasoline. Haberman's snapshots of a vanished America raise issues more relevant than *Where Have You Gone, Joe DiMaggio?* (though he and pre-role models Joe Louis, Edward R. Murrow, Mickey Mantle, Cassius Clay, and Liz Taylor are in the book): Women make sandwiches for striking Ford employees, and "beauty operators" and Arthur Murray dancers walk the picket line themselves. *Some might argue that they probably got better* wages by and by, that the evicted Álvarez family (left) got another home, that striving ceased to be required; Haberman's cool, sober eye won't change the mind of the unbudgingly optimistic observer. But a picture of Times Square in the forties tells something irrefutable about the stake Americans had in America then. The streets are teeming. The clock reads 12:00. It is not New Year's Eve. It is election night.**

LINDA HALL

Solutions to last week's puzzles

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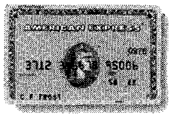

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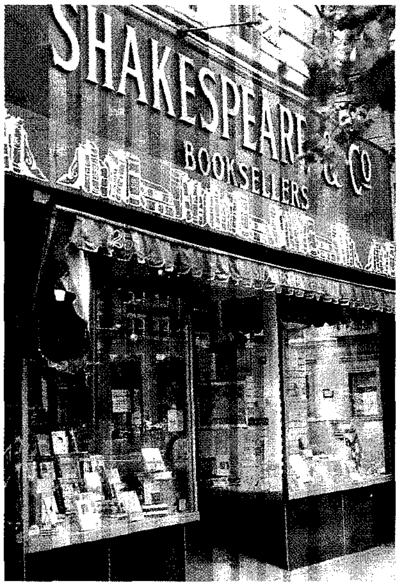
journalists as well as their gathering places and sites made famous in their work. Call 517-0201 for meeting place and time and a schedule of other available tours; $10.

Exhibits

"Ladies' Mile: Emporia and Entertainments"—Shopping in the 1880s has been re-created by the Museum of the City of New York. The area bounded by Union and Madison Squares from Broadway to Sixth Ave. was the center of New York's fashion and social worlds from the late 1860s to the turn of the century. Using objects and images drawn from the museum's own collection, the exhibition brings back the clothing, accessories, and ephemera of the area's department stores, shops, restaurants, and theaters. Among the articles on display: a shirt belonging to Diamond Jim Brady, a gown worn at President Rutherford B. Hayes's inauguration, a little boy's suit from Best & Company, and combs, fans, jewelry, purses, and silver from Tiffany & Co. The museum is located on Fifth Avenue at 103rd Street. For more information and a schedule of museum hours call 534-1672.



Shopping

To prefer the city's independent bookstores to its superstores is, variously, to oppose coffeehouse culture, literacy, capitalism, democracy, and progress in general. It is a peculiar experience, having to explain to New York's caste of professional contrarians why proprietors who know their books and know their customers and care extravagantly about both are a *very good* thing. Now, however, we have a more persuasive argument with the arrival of Shakespeare & Co.'s rare- and secondhand-book department. If previously you went to the store's Upper West Side branch to place an order or to identify a book you vaguely recalled reading about or to buy a volume of poetry last seen eighteen years ago, now you can pick up a clothbound book there for less than the cost of a paperback. *Shakespeare & Co. is located at 2259 Broadway, at 81st Street (580-7800).* **LINDA HALL**

Sports

Of Octopuses and Men—Is New Jersey the best team in hockey? (And, for that matter, is New Jersey the best in anything?) Will Pepe Lemieux go down in history as one of the greatest clutch performers the metropolitan area has ever seen, in any sport? How do Red Wings fans sneak those octopuses into the arena, anyway? (Do they hide them under the fruit and vegetables?) Aren't there some health codes being broken? And can't NHL commissioner Gary Bettman do something about it? (Yeah, right.) For the answers to these questions and more: Games one and two of the Stanley Cup finals are at Detroit, Sat., 6/17, and Tues., 6/20. Games three and four are at the Meadowlands, Thurs., 6/22, and Sat., 6/24. If necessary: game five, Mon., 6/26, at Detroit; game six, Wed., 6/28, at New Jersey; game seven, Fri., 6/30, at Detroit.

You've Got Your Troubles . . .—When the season began, who would have thought that the Yankees, Orioles, and Blue Jays would all be playing sub-.500 ball at this point in the season? And that New York and Toronto would be vying for last place? The Yankees . . . well, the Yankees. Up in Toronto, John Olerud and Paul Molitor are hitting, respectively, a very human .264 and .238; the Jays' starting rotation, with such bloated ERAs as Pat Hentgen's 5.53, Danny Darwin's 7.22, and Juan Guzman's 9.26, has been rocked so far this season (ironically, ex–Yankee blue-chipper/blister boy Al Leiter is the ace of the staff, with a very impressive 4–2 record and 2.28 ERA). The Yanks visit Camden Yards 6/19–21, then return to the stadium in a battle of the AL Least with Toronto, 6/23–25. The Yanks conclude their brief homestand against Detroit, 6/26–28, and then go to Milwaukee, 6/30–7/2.

Meet the (Ex-)Mets—The "at least we're not the Yankees" close out their homestand against former phenom Gregg Jefferies and the first-place Phillies, 6/19–22 (former heart-and-soul-of-the-Mets Lenny Dykstra is injured). Then it's down south for a weekend series against Atlanta (and former reserve catcher Charlie O'Brien, hitting *.350*) 6/23–25, and Florida, 6/26–28. They return to Shea against former manager Davey Johnson (and former World Series MVP, now manager-in-waiting Ray Knight) and his Central Division–leading Big Red Machine, 6/30–7/2.

Wimbledon—Nothing short of a natural disaster should prevent Steffi Graf from rolling over the competition on her way to another title. On the men's side, the early word is that French Open champ Thomas Muster will skip the tournament, where he hasn't won a match in four tries. NBC's preview show kicks things off Sun., 6/25, 2:30–3. HBO begins its early-round coverage on 6/26. NBC picks it up for the third round 7/1.

Online

Patti Davis—Naughty daughter of Ron and Nancy Reagan talks about her newest page-turner, *Angels Don't Die*—her account of spiritual healing and reconciliation with her parents. America Online: 6/19 at 8 P.M.

Richard Simmons—Motivational online chat from the man who made *fat* a four-letter word—without the nasal drone. Heal with him on America Online: 6/19 at 10 P.M.

Carol Alt—Noticed that supermodels have taken over many online chat areas? Find out about their ulterior motives from Carol on Prodigy: 6/19 at 10 P.M.

Cheap Trick—Seventies arena rockers Robin Van Zandt and Rick Nielsen on America Online: 6/19 at 10 P.M.

Poole—Virginia-based indie band from one of the industry's coolest labels: SpinArt. Chat with them on SonicNet: 6/20 at 10 P.M.

Sean Young—Celebrity psycho and would-be catwoman will be on America Online: 6/20 at 10 P.M.

Harry Shearer—Star of Kurt Andersen's *Loose Lips* and all-around comic genius will be available for fun on America Online: 6/21 at 9 P.M.

Sally Jessy Raphael—Talk-show host mainstay holds court on America Online: 6/21 at 10 P.M.

Vicki Lawrence—Former talk-show host and beloved character actress from the *Carol Burnett Show* on America Online: 6/22 at 10 P.M.

Bill Wisher—Screenwriter of *Die Hard*, *Terminator*, and *Judge Dredd* discusses his obsession with the action-film genre on America Online: 6/23 at 10 P.M.

Corrosion of Conformity—Legendary hard-core band on SonicNet: 6/28 at 8 P.M.

Wynton Marsalis—Discusses his career and participation in the Lincoln Center Jazz Festival. America Online: 6/28 at 9 P.M.

Victoria Principal—Onetime wife of heartthrob Andy Gibb known for her role as the wimpy Pam on *Dallas* will be available for chat on America Online: 6/29 at 10 P.M.

Al Jarreau—Trumpeteer/musician from yesteryear on Prodigy: 6/29 at 10 P.M.

Stephen Collins—Actor/writer on Prodigy: 6/29 at 10 P.M.

All conferences last one hour.. Send comments to runnette@emedia.com

Photograph by Landon Nordeman.

Kids

Big Bang Theory…

Children's Events

Fireworks: the Works—Macy's amped-up local Fourth of July fireworks this year promise to be the biggest and most technologically up-to-date anywhere in the nation. Look for a 44-foot-tall Liberty Bell in the sky, flashing profiles of our Founding Fathers, and more, in a combined 40-minute program from seven East River barges. A computerized digital firing system has been added, and the barges will be moored from midtown all the way down to the Brooklyn Bridge. The program starts on the downtown barges at 9:15 (best viewed from the Brooklyn Heights Promenade on the Brooklyn side, and Broad Street to the Brooklyn Bridge in Manhattan); at 9:30, midtown fireworks kick in (visible from 23rd to 42nd St. and points in Brooklyn and Queens). The program is scheduled to last 40 minutes with a synchronized musical broadcast on 95.5 WPLJ-FM that includes Simon and Garfunkel's "Bridge Over Troubled Waters," "Colors of the Wind" from *Pocahontas*—the recent Disney release—and Whitney Houston singing "America the Beautiful."●◉

Ground Rules:

● = free

◉ = now or never (one-shot deal or final week)

Happening By the Tail

Mermaids marching on land is a notion that annually summons up reserves of sartorial inventiveness from New Yorkers—small *and* large. At Coney Island's 13th Annual Mermaid Parade (June 24 from 2 P.M. till about 4:30), bare breasts and cross-dressing are fairly common, and for once, ladies in wheelchairs have the advantage—they can drag their tails behind without having to walk on two legs. A prize is awarded to the littlest mermaid, but a kid's best chance of winning a prize is in the perennially underrepresented King Neptune category. (Bring a trident, wear a beard, and a crown with seaweed hanging from it—and it helps to be green.) The parade proceeds from Surf Avenue and West 17th Street along Surf Avenue, up West 5th Street onto the Boardwalk, and circles back to the reviewing stand at West 12th Street. Finally, on the beach, a four-foot-long "key to Coney Island" is inserted into the ocean waves; mermaids, gods, and mortals follow; and summer officially begins. Call 718-372-5159 for further details.

BARBARA ENSOR

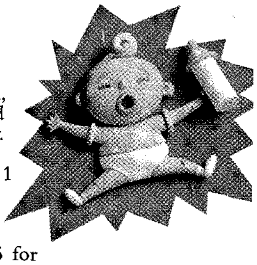
"Schoolhouse Rock Live"—Theatre BAM of Chicago presents a musical, adapted from the long-running Emmy Award–winning cartoon series, that combines math, grammar, history and science, with a raucous sing-along score. For elementary-school-age children on up to adults. 6/21 through 8/5. Wednesdays through Saturdays at 8. Fridays and Saturdays at 10. Sundays at 2. **Atlantic Theater,** 336 West 20th St. (239-6200). Ticket prices range from $20 to $30.

The Pied Piper of Hoboken—Comedy for Kids, a Philadelphia-based company, parodies the traditional tale and peppers it with pop-cultural references. 6/24 at noon and 2. **Creative Place Theatre,** 750 Eighth Ave. (636-9277). $6.

Calling All Single Parents—A night for parents and children under 10 to take off shoes and make new friends, crawling through a maze, playing with interactive science exhibits, and winging it on the karaoke. 6/23 from 7 to 9. WonderCamp, 27 West 23rd St. (243-1111). $4.95 per person.◉

Creep and Crawl—A week of concerts and science and art workshops dedicated to bugs and worms. Join in a Critter concert as a bee, cricket, or gnat at a SoundsFun concert for ages 4 and up. Ages 6 and under can make egg-carton caterpillars. Ages 4 and up can concoct an edible Worm World. Call for a complete schedule of times and events 721-1223. 6/21 through 6/26. **The Children's Museum of Manhattan,** 212 West 83rd St. Free with $5 admission.◉

Artistic Ventures—Treasure Hunts designed for children ages 5 to 10 accompany MOMA's current show of "Mutant Materials in Contemporary Design." Treasure Hunt kits—with odd squishy and rubbery substances—are loaned out on a first-come first-served basis for use in the Museum 7/4 through 7/27 from 2 to 4. The Edward John Noble Education Center, **The Museum of Modern Art,** 11 West 53rd St. (708-9795). Free with Museum admission: $5 for students and seniors, $8 others. Children ages 5 to 10 can join **ARTime** tours of SoHo galleries with educators, family, and friends. The current tour, called "Inside Out, Outside In," looks at Alfred Ramirez's large X-ray figures at Exit Art, and Youkinari Yanagi's giant ant farm, built of 42 colorful sand flags, at Peter Blum Gallery. Sketching materials are provided. Saturdays, at 11 through 7/8. Reserve at least a day in advance (718-797-1573). $20 for an adult and child, $5 for each additional child.



Post-prehistoric—The dinosaur bones have been cleaned, relit, and in some cases completely reconfigured since we last saw them in 1992. **American Museum of Natural History,** Central Park West at 79th St. (769-5100). Hours are Sun. to Thurs. 10 to 5:45, Fri. and Sat. 10 to 8:45. Suggested donation: $3 for children, $4 for students and seniors, $6 for other adults.

The Tempest—George C. Wolfe directs Shakespeare's tale of shipwreck, magic, and stormy allegory in a Central Park show starring Patrick Stewart. The production incorporates puppetry, circus performance, dance, and African/Carribean rhythms. Bill Irwin and John Pankow play the comic roles of Trinculo and Stephano. 6/22 through 7/19, Tuesdays through Sundays at 8 (and Monday 7/17 at 8). Tickets may be picked up only on the day of the performance from 1 on at the **Delacorte Theater** in Central Park. Entrances and footpaths lead from 81st St. and Central Park West, and from 79th St. and Fifth Ave. Tickets are also distributed between 1 and 3 at the Public Theater, 425 Lafayette St. (near Astor Place). For additional information, call 598-7100.●

Smiles of a Summer Afternoon—The final week of a festival of children's films from Sweden. On view: *The Wild Baby,* an animated short; *My Very Own Sister,* about a lonely girl who finds another world complete with an imaginary twin sister; and *There Are No Robbers in the Forest,* about a boy who shrinks down, explores his mother's dollhouse and teams up with a doll to take on a band of robbers. (Children can choose to read subtitles or hear them read aloud on headphones.) 6/24 and 6/25 at 11. **The Walter Reade Theater,** Lincoln Center, 165 W. 65th St., plaza level (875-5600). Tickets are $2.

Small Is Beautiful—The third and final reading from E. B. White's marvelous novel *Stuart Little* includes letters and essays that relate to the book, on a loudspeaker system, alongside the Hudson River Park playground. Bring a picnic and a blanket, and listen as the small Upper East Side creature, who resembles a mouse, romps in familiar haunts. 6/28 at 6:30. Pavilion in Hudson River Park (Warren St. at the river). For more information call 416-5354. ●◉

Fanfair—Two gargantuan fairs have landed nearby. At **Nassau Veterans Memorial Coliseum:** a Wild West stunt show, a guided petting zoo, a bike-and-Rollerblade-stunt show, a flight simulator, rides, and more. Through 6/25. Mon. through Fri. 5 to midnight, Sat. and Sun. noon to midnight. 1255 Hempstead Turnpike. Call 516 794-9300 for information. $5 admission; children under 6 admitted free. The tenth annual Meadowlands Fair boasts a lumberjack show, five-act circus, marionettes, magic, a dairy exhibit, and a racing-pig derby. 6/22 through 7/9. Mondays through Thursdays 6 to 1 A.M., Fridays 6 to 2 A.M. Saturdays noon to 2 A.M., Sundays 1 to midnight. Fireworks on 7/3, 7/4 and 7/9. Special hours: 7/4 noon to midnight, 7/9 noon to midnight. Admission $3 for children, $6 for adults. **Giants Stadium,** New Jersey Sports Complex, Route 3, East Rutherford, New Jersey. (Before the fair call 201-933-0199; during the fair call 201-842-5577 for details.)

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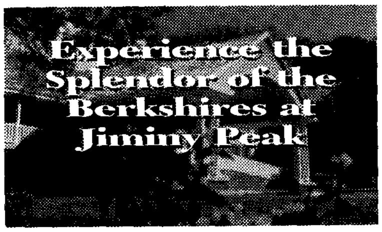

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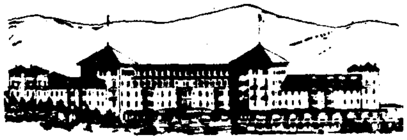

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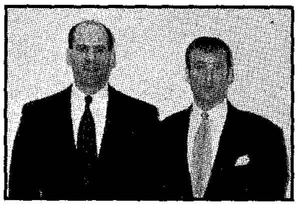
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There are approximately 36 characters per line (count each letter, space or punctuation mark as one character). Minimum ad size is two lines. Special placement is $50. Deadline is Tuesday at 5PM for issue on sale the following Monday. Advertiser must include street address and daytime phone numbers. Call us at 212-779-7500 or fax to 212-779-2449.

TOWN & COUNTRY ads are $39.75 per line (flat rate).
TRAVEL ads are $39.75 per line for 1X.
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Frequency and Display Rates Available

INSERTION ORDER

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Street Address ______________________________
City ______________________________ State ______________ Zip ______________
Day Phone (for our records only) ______________________________
Payment: Check ________ M.O. ________ MasterCard ________ Visa ________ AmEx ________
Card Number ______________________________ Exp. Date ______________
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EJAudi
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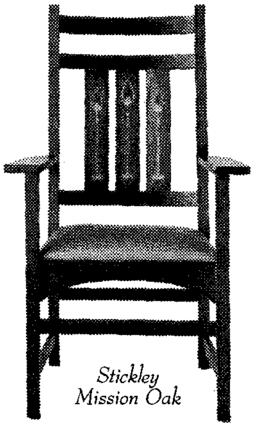

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(914) 948-6333

Both showrooms open 7 days a week

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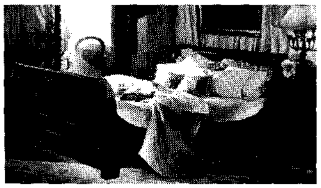

Save from 33%-45%* on over 400 leading furniture brands!

If what you're looking for is not on our Showroom Floor, you'll find it in the manufacturer's official catalog. So, give us a call today, or come to our Showroom with the brand name and style number you want.

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Open 7 Days/Week. Deliveries Everywhere. VISA, MASTERCARD *Manufacturers' suggested retail price

City Lama Inc.

Why Buy [illegible]

[illegible]

[illegible]

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Fax: 212-779-2449

Address: 2 Park Avenue, 11th Fl
New York, New York 10016

Hours: Mon.-Fri., 9am to 5pm.

Ad Close: Tuesday for the issue on sale the following Monday.

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ANTIQUES

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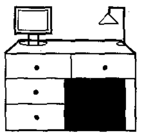

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DEADLINE JUNE 27 AT 5PM

JULY 17TH ISSUE. ON SALE JULY 10.
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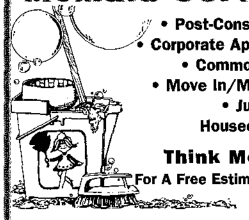

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Continued on next page.

Services and Sales

Continued from previous page.

MASSAGE

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Magic Massage By Tatiana Or Kaya—Elegant, Pvt. Grand Central. 212-599-2212

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Strictly Personals

Dishes—Do you want a man who throws them? Or have you been there before and are ready for me, a man who will help you wash them? California attorney/philanthropist, 45, 5'8", new to NYC, divorced, childless, accomplished, affluent, athletic, wise, witty, sophisticated, unconventional, boyish, evolved, strong, gentle, generous, charming, unpretentious, complicated, loving, lovable, handsome, balding, fit, fallible. Looking for love and commitment with affirmative woman bearing undeniable looks, smarts, warmth, humor, integrity, 28-40. Race and religion unimportant. Single mothers welcome. Note/realistic, recent photo imperative. 8162 ✉

Handsome Physician—29, warm, tender, playful and intelligent, seeking attractive, kind, slender white female, 20s-early 30s, to share the arts, good food, wine, and most of all each other's company. Note/photo/phone. 8103 ✉☎

Beautiful Harvard MBA—31, Jewish, fit, with a quick wit, a soft heart and killer curves. Seeks dynamic, handsome man to knock my Nikes off. Photo. 8139 ✉ ☎

Pretty Woman—34-year-old RN, MS, blue-eyed blond. Interests include travel, outdoor activities, jogging, dining out, dancing. If you're an ambitious male (32-42), good-natured, quick-witted, love life and are truly seeking a real best friend with potential for future/family... reply! Photo/note. 7970 ✉ ☎

Your Chance To Decide—If I'm the warm, sensitive, intellectual, beautiful, vivacious woman of your dreams. Like you, financially independent, unpretentious and relaxed life style (Manhattan/Hamptons). Always slim, 5'3" since the age of 12, recently 48, and, rumor has it, a gorgeous redhead. And you? 7977 ✉

Enjoy The Life You Always Imagined!—With a funny, boyishly handsome, leading corporate president - very successful, dynamic Renaissance man with warm, caring nature, lean, tall, fit, 30s, affectionate, to share laughter, life with an enchanting lady under 36, educated, tall, supportive - seeking marriage and family. No reply without photo. 8214 ✉

The Whole Truth And Nothing But...—Although these ads seem to say the same thing, I'm most sincere when I say I'm a truly beautiful, tall, educated, well-exercised 38-year-old with that rare combination of intelligence and wit. I'm quite successful yet realize there is more to life than my career. I've been told and know that I'm too picky - still holding out for that charismatic, sincere, extremely accomplished, over 6', 35-45, great-looking guy with an incredible sense of humor and adventure. If you're looking for a sexy, head-turning, atypical Jewish girl who is also nice enough to bring home to mom (and you're just as picky), send recent photo and note for reply. 8196 ✉

While You Were Sleeping—This beautiful, Jewish, professional, intelligent, slender, fit woman was dreaming of her handsome, witty, compassionate Jewish partner, 32-45, to share life's adventures and... Note/photo. 8172 ✉ ☎

Mutual Spoiling—Jewish male, 35, attractive and successful, seeks fabulous romance with female counterpart. I'm bright, warm, affectionate and not afraid of commitment. 8164 ✉ ☎

Love And Marriage—Very pretty, natural blond, blue-eyed, 5'8", 120, Jewish, bright, warm and witty Manhattanite seeks one man (36 up) forever-after. 8035 ✉ ☎

For The Selective Man Only—Rumor has it that there is an emotionally "together" woman who would love to meet you, have lots of fun, and develop an intimate relationship on all levels, culminating in a loving marriage. "They say" that she is in her early 40s ("You're joking! I definitely thought you were much younger!"), Caucasian, green-eyed head-turner, has great smile, Manhattanite, nonsmoker, 5'5", slender/curvaceous via dieting and exercise (ugh!), very affectionate/passionate, free/expressive with feelings, enjoys making others laugh and can laugh at herself, no dependents, looks at glass half full, tries to live by golden rule, ambitious yet tender/compassionate/empathetic, charitable, exudes warmth and self-confidence but has vulnerable side, appreciative, honest with sensitivity, introspective/perceptive and alumnus of psychotherapy, hardworking owner of physician recruitment firm (entrepreneur or masochist?), good listener/communicator, eclectic interests, flexible attitude, loves kids/animals, loving, outgoing, open, bright, articulate...but not after 2 1/2 Pina Coladas, and has a great deal to give and share. Additional positive qualities intentionally omitted due to cost factor of ad. She comes with a 30-day money-back guarantee and will provide references upon request. References from family/relatives don't count. If you are serious about getting serious, can truly appreciate and respond to such a woman, and share many of the same qualities/values, then she strongly encourages you to do your own research regarding these rumors. She looks forward to hearing from you and ...note/phone/photo please. 8102 ✉ ☎

Jack Of All Trades—37-year-old, handsome Jewish MD, 5'10", trim, with various interests, seeks Jewish queen - intelligent, pretty, to 35, to make full house. Note/photo. 8190 ✉ ☎

CEO, Extraordinarily Handsome—Blue-eyed, 41, 6', fit and athletic, humorous, traveled, emotionally and financially secure. Seeks cerebral, stunning and slender counterpart, late 20s-30s, 5'4" plus, for something special. Photo for reply - will exchange. 8191 ✉

Handsome Professional Male, 40—Very well-educated, financially successful, former Midwesterner, nonsmoker, no dependents, 5'11", athletic build, full, wavy brown hair - and gray, yes. Enjoys NYC and CT summer fun - fine dining, Lincoln Center, theater...as well as sailing and gardening. Would like to share life's adventures with a well-educated, thoughtful, spirited professional woman, 33-45, with very high standards, who values a caring relationship, mutual respect and romance. Let's become good friends and build to a long-term, committed, loving relationship. My photo sent promptly to all who respond. 8087 ✉ ☎

Ravishing, Exotic Beauty—With brains, long, luxurious hair, slim, sexy, elegant, single, Jewish (nonreligious), 38, 5'6", well-educated, owns a successful business. Seeks attractive, interesting, very successful Renaissance man. Nonsmoker. Note/photo/phone. 8125 ✉ ☎

One Day Your Prince Did Come—But he wasn't the boy next-door, so you overlooked him. Tall, not-so-dark, exceedingly handsome, totally Americanized Indian male, 34, physically/financially fit, well-read and -bred, seeks intelligent, trim, all-American gal with family values, perky personality and international mentality, to experience best of both worlds. The foreign affair you dare is more familiar than you think. 8168 ✉ ☎

Independent, Attractive, Nice Guy—Recently exited from long but unhappy marriage. I am 50 years old, 5'9", witty, sincere, unpretentious, honest, easygoing, articulate, intelligent, charming, generous, nice-looking, Jewish (nonreligious), nonsmoker, well-traveled, successful attorney, financially secure (Manhattan co-op, house in Hamptons), who enjoys life, fine restaurants, the theater, movies, tropical winter vacations, romance, family, dogs, fireplaces, the Knicks (season tickets), the Yankees and Sunday football (at home with the paper). I recently starting dating but intensely dislike the bar scene; seek a new beginning with shapely, stunningly attractive, long-legged natural beauty between ages 28-40, religion unimportant. Must be upbeat, bright, confident, caring, affectionate, educated, sincere, with good sense of humor, who enjoys life's good times and would like to share thoughts, intimate dinners, travel, conversation, friendship, romance and perhaps a permanent and loving relationship. Would prefer a quality lady of similar financial substance (although not a prerequisite). Beauty, brains, personality and sense of humor a must. Please respond with photo/phone/brief personal note. 8043 ✉

Top Ten Reasons For Women—To answer this ad: 10. Thirty-something banker, hair, eyes, wallet, cable, etc. 9. Opened for Springsteen in '73. 8. Felony convictions: zero. 7. Pro-choice, anti-Newt. 6. Haven't let inheritance change me. 5. Season tix to Carnegie, tennis. 4. Helps with housework. 3. Has every ABBA CD. 2. More fun than fit, rich, dateless CEOs. 1. Partial to clever notes. Post-prom mug shot most welcome. 8184 ✉

Renaissance Mensch—Handsome Jewish attorney, 34, enjoys dining, dancing, the arts, pool, working out and wine-tasting. Seeks a bright, warm, special Jewish woman with a sense of humor, to share all NY and life have to offer. Photo. 8195 ✉

To Be Built:—Close family, loving relationship. Divorced Jewish female, 40, 5'5", slim, pretty, easygoing, intellectual, classy, natural, secure, healthy, nonsmoker. Enjoys tennis, movies, the arts, travel, family time, laughs, romance. Seeks healthy, honest, secure professional gentleman for lifelong romance. 7957 ✉

Mature Man Wanted—For this 49 (looks 39), bright, creative, personable, humorous, affectionate, sensual, classy, 5'5", blue-eyed blond, divorced (no children), Jewish professional woman with good figure, legs, smile, appearance. I like to paint, play piano, dance, write, cook, play/watch sports, movies, theater, have fun with friends. Looking for successful Jewish businessman or professional who's sincere, thoughtful, smart, witty, romantic. Age unimportant. 8171 ✉

Feminine Rainbow Male—I'm an attractive, biracial, Hispanic, gender-bending male of feminine sensibilities, an incredibly youthful-looking 40, of small, slender build - delicate and gentle, with a tasteful sense in unisex grooming, fashion and style. I'm a professional in education - successful, independent and very private. My interests include physical fitness, nutrition, indoor/outdoor gardening, white German shepherds, and nature study. I value total honesty, trust, compassion, impeccable health/hygiene, peace of mind, home and beauty. I wish to meet a very masculine white male, 35-55 - traditionally virile in character and spirit, willing to explore friendship or more. Whether the relationship be platonic or otherwise, boundaries will be established and honored. You have a graduate degree and a professional career in law, criminal justice, politics, Fortune 500, technology, the military or athletics. You're of large to extra-large, brawny, muscular build - politically conservative but progressive. Send a note or letter describing yourself and why you're willing to meet a "rainbow" male with a feminine soul. Utmost confidentiality guaranteed. 8116 ✉

Winning Wasp With A Wild Streak—6'5", classically refined but mischievously playful. An aspiring gourmet, patron of the arts, with passions for travel, the outdoors, sailing, skiing. Name your adventure. Am warm, easygoing, stable, secure. A great catch for a rare woman of style and substance, 28-40, ready for a committed relationship. Photo please. 8151 ✉

Gay Woman—33, positively pretty, incurable romantic, hypnotic brown eyes, incredibly warm, successful, serious-minded yet playful - looking for a very pretty, feminine white female, well-educated, classy, self-aware, kind, affectionate, with a warm, easygoing nature - for a loving relationship. Note/recent photo. Nonsmoker. 8138 ✉☎

For A Special Lady—To 36 years old. If you've been told you're bright with a good sense of humor; attractive with a great smile; are a dog lover, athletic and enjoy working out; find romance in summer rains, beach waves or being anywhere with that special someone; and try to have fun in everything you do... Guess what! Me too! I'm 38, 5'10", Jewish (nonreligious - will respect yours), entrepreneur. Since we already have a lot in common, you're not taking a chance - you're making us happen. Recent photo/note necessary for reply (gladly exchanged). 7661 ✉

Romantic, Handsome CEO—40, seeks lady, 28-40, with beauty, brains and a warm heart. Photo, please. 8059 ✉

Smart And Stunning Beauty—38, slim, leggy, stylish, at top of her profession in arts, desires spectacular romance and to co-pilot days, domiciles and family. Seeks tall, principled, generous, funny, brilliant man with sturdy sense of self to share European countryside, Lester Young, foie gras, fast cars, film, art, cooking, books, animals, collecting and urban lore. Photo, note and CD or film list. 8154 ✉

Beautiful Female MD—Mid 30s, Ivy grad, with highly successful practice, fun-loving, slim, stylish, athletic, Manhattan. Seeks top, Jewish, NYC CEO, DDS, JD, MBA or MD, late 30s-mid 40s, for romance, marriage and family. 7969 ✉

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A WRITTEN RESPONSE
Here's How:

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P.O. Box 4600
New York, New York 10163-4600

My Luckiest Day—Is when I meet you. I am a male attorney, 6'2", 47, a smoker and a loving, decent and smart person. If you are a kind, pretty and gentle woman who wants love, marriage and children, let's meet and both get lucky! Note/photo. 8170 ✉

Attractive Professional Man—33, enjoys books, cinema, theater, travel, long walks and life on the Great South Bay. Looking for attractive, thoughtful professional woman, 28-38, for dating, dining and good conversation. Note/photo. 8063 ✉

Modern Orthodox—Jewish professional male, divorced, 38. Me: intelligent, loving, passionate. You: slim, attractive, feminine. Us: perfect together. 8115 ✉ ☎

Bright, Very Successful And Witty—I am 43, live on LI, 35 minutes from NYC. I'm considered to be tall, good-looking, extremely athletic...but more importantly I have a heart of gold - plus am a lot of fun to be with. Some of my interests are: traveling, the beach, sports, romantic restaurants. I'm looking for a woman, 28-38, who is definitely gorgeous on the outside and has a great heart on the inside, who is willing and able to take that next step. Photo required. 8218 ✉ ☎

Rocking The Knitting Factory—Strolling Soho or reading Salinger aloud by candlelight. Writer, 36, leather jacket and Levi's type (goatee), smart, funny and fit, seeks cool, sexy, down-to-earth woman, 26-39, for passionate friendship. Note/photo. 8130 ✉

Still Looking For Miss Right—Attractive, creative, eclectic physician, mid 40s, seeks attractive, bright, adventurous, fit professional lady, 28-38, for romance and companionship. 8156 ✉

Catch Me If You Can—Exotic and bright, loyal and sensitive, 5'9" Catholic gal. Love to ski, blade and drive my fast car the way it should be. Looking for a guy who is down-to-earth, smart, tall, 30-39, athletic, confident and adventurous. Note/photo/phone. 7961 ✉

Sophisticated And Fun—41, Ivy League schools, entrepreneur, handsome, athletic, spiritual, financially secure black male who enjoys the symphony, tennis, opera, excellent food, international travel and weekends by the sea - seeks a stimulating, intelligent, beautiful, genuine woman over 25, to share in happy experiences. Note/photo. 8160 ✉

Attention Metro-North Commuters—Athletic corporate writer/businesswoman, 5'7", 115 lbs, 30s, seeks empty seat next to you for the whole journey. 8187 ✉

Good-Looking, Well-Built—Brown-eyed, Italian Christian man, seeking a beautiful - inside and out, 25-35 Christian woman, slim and fit a must. I'm 36, self-employed, loyal, considerate and romantic; marriage and family are in my future. Photo required. 8061 ✉ ☎

Gay Male—6'1", 205 lbs, 57, in excellent shape and appearance, into health/fitness, travel, arts, urban cultural exploration, seeks masculine complement. 8192 ✉

Global Adventurer—Affluent, youthful man, 63, slim, 5'6", athletic, sensuous, with humor, enjoys music, outdoors. Seeks attractive, petite female to explore the world with. Photo/note/phone. 8226 ✉

Slightly Shy—Beautiful woman of substance, with terrific style and wit, seeks tall man (45-55) with big heart, generous spirit and sound mind, to partake of life's civilized pleasures. 8132 ✉

Waiting For My E-male—Slim, sexy, advertising writer, divorced (and recovered), loves music, mambo, samba, rollerblading, tennis, languages - and you. Looking for one good guy, 40-55, fit and sane. 73160.3237@compuserve.com or regular mail with photo. 8210 ✉

Loves To Cook, Ski And Hug—Single Jewish female, 30, 5'3", 95 lbs, attorney, seeks sweet, smart, lovable, ambitious, single Jewish male. Photo please. 8176 ✉

Partner Wanted—By handsome (really), tall, very successful, easygoing Jewish entrepreneur, 48. You: 30-42, slender and curvy, with brains, pizzazz, humor and positive outlook. Photo. 8222 ✉

Spirited, Sensual—Single white woman, 45, slim, sightly art professional seeks man with wit and wisdom, who cares about human values. 8179 ✉ ☎

Lady-In-Bloom—Looking for one self-governing, honest man. Handwritten note/photo. 8146 ✉

Stefanie Powers Type—Flowing brown hair, blue eyes, 5'6", 40, Jewish, slim but curvy, seeks handsome, sophisticated and kind man, 5'10" plus, 40 plus. Photo please. POB 21, Hewlett, NY 11557

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Fun, Creative, 5'10", Natural Blond—Articulate, professional, 34-year woman, looking for 6'-plus, 34-45-year, financially secure Wasp male with sensitive heart, sense of humor and adventure. 8052 ✉ ☎

Sometimes Fate Needs A Little Help!—Beautiful redhead in glamour industry, 20s, looking for tall, handsome, career-minded man, 20s-30s, who sees the humor in life, love and personal ads. Recent photo please. 8193 ✉

Single Jewish Male—28, attractive, thin, seeking single Jewish female, 23-30, attractive, thin, nonsmoker, non-actress. Enjoys plays, movies. 8194 ✉

Intelligent, Pretty Woman—Sought by an attractive, educated, serious professional NYC lady, early 40s, for friendship and possible romance. Respond to Cyberlady2 on AOL, or send note. Photo optional. 8202 ✉ ☎

Cute, Warm—Down-to-earth brunette, 43, 5'5", seeks secure, sincere, unpretentious man, 40-50. Note/photo. 8169 ✉

Professor/Psychologist—Single white male, 43, 6', good-looking (dark hair/eyes), great shape, warm and silly, serious and sexy, uptown/downtown, visual arts collector, dance/ballet, classics/jazz, art history, political theory. You: under 36, very pretty, light hair/skin, slender, warm, child-oriented, open-minded, loyal, tolerant, solid/high values - for deep romance, intimacy, love forever. Photo/bio please. 8054 ✉

On My Own Is Good—At times better... but it could be the best with the right guy! Healthy, bright, warmhearted and attractive psychotherapist in Westchester, 50-something, just right for someone special. Are you the one? 8135 ✉ ☎

Pretty, Blue-Eyed JD—Sweet and sassy, Irish descent, seeks handsome, classy, warm, outgoing, confident professional. I'm 39, trim, athletic, cheerful, easygoing and a great catch! Photo. 8145 ✉

Down-To-Earth Jewish JD—27, 5'10", seeks friendly merger with one very special Jewish female nonsmoker. The evidence proves I'm funny, sincere, enjoy travel, dining out and quiet nights. Verdict/photo. 8062 ✉

Down-To-Earth Professional—44, single white male, Catholic, attractive, with sense of humor, seeks compatible female for possible long-term relationship. My interests include rock 'n' roll, working out and romantic candlelit dinners. Note/photo. 8163 ✉

Not Asking For Much—Intelligent, athletic, tall, confident, very good-looking, young and active Jewish man, 40, seeks great-looking, bright Jewish woman in her 30s, with the knockout body of a dancer, comforting touch of a mother, compassion and loyalty of a teacher, and the wild sense of humor of Fran Drescher (The Nanny). Be unpretentious and adorable. Photo please. Foreigners welcome - Israeli, Russian or...Brooklynite. 8161 ✉

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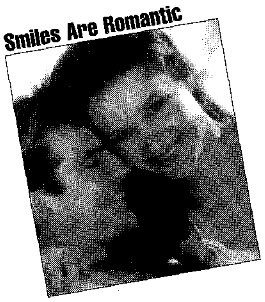

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I Will Leave You Breathless—Female, 36, vulnerable, beautiful, authentic, passionate, humorous, successful, intelligent, spiritual, with healthy mind and body. Searching for sincere man, 30-46. I love hugs! Photo required. 8188 ✉

Bright, Sexy, Engaging—Creative designer with heart - fun, athletic, 40s, love to explore inside and out. Seek warm, fit, tender man of substance, to share, comfort, enjoy. Photo/phone. 8182 ✉ ☎

Handsome, Honest—Financially secure white male, 28, seeks a confident, attractive, intelligent woman, 23-30, for friend/relationship. Note/photo. 8064 ✉

Natural Beauty—Blue-eyed brunette, 34, Jewish female, enjoys outdoors, art, antiques, classical music, traveling, tennis, skiing. Intelligent, classy, loving, petite/shapely, seeks very intelligent Jewish male - confident, optimistic, financially secure (nonsmoker). Send note/photo. 8098 ✉

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British Beauty—Slim, fit and caring, seeks sincere professional male, 36-46, nonsmoker, for summer fun and lasting relationship. Note/photo. 8015 ✉ ☎

Here We Go!—Rafting the Colorado, beaching at the Cape or strolling through Central Park. But first you have to write me. Cute, shapely Jewish female, 35, full of life and wit, seeks mate to 40. Note/photo appreciated. 8080 ✉

Truly Beautiful—Ivy League graduate. Playful, passionate, perceptive, elegant, bright, articulate - original in mind, unique in spirit. I possess a rare balance of sophistication and depth, maturity and adventurousness. Successful and independent...but I won't be truly happy until we find each other. I am 32, 5'6", slim, Jewish. Please reply with a substantial letter describing your background and who you are. Photo essential. 8106 ✉

Do You Believe In Blind Faith?—6'1", 39, blind (not blond), handsome, funny, fun-loving Jewish male with a kind, loving heart, seeks companionship with a warm, sensitive woman who enjoys entertainment, music, sports and dining. 8118 ✉ ☎

PG-Rated—45-year-old, upbeat, tall, professional Jewish male with entertaining, eclectic interests - seeks to meet slim, fun-loving, creative female with warm smile. (PG: Personality Genuine.) Note/photo, please. 7924 ✉

Offbeat Writer/Designer—40s, handsome, seeks artistic, tall, optimistic female, 30s-40s, for closeness and exploration. 8231 ✉

Shy, Pretty, Educated Asian Lady—40s, looks 30s, seeks kind, caring, friend/partner/companion, 45-55, for lasting relationship. Photo, please. 8198 ✉

Slightly Unconventional—Entrepreneur, male, 42, tall, extremely fit, slightly Anglophile, admirer of simplicity and the unpretentious, seeks warm, feminine potential life mate, under 36. Photo preferred. 8009 ✉

Blue-Eyes, Blond—Single white male, college grad, 6', 180 lbs, 41, seeks secure black female to share sincere and meaningful relationship. NY/NJ/CT. 8119 ✉

Time After Time—I tell myself that I'm so lucky to be loving you... Tell me why? Attractive, funny, down-to-earth, Jewish, 41, 5'7", smart, slightly Rubenesque female wants more than one date. Photo helpful/letter preferred. 8174 ✉ ☎

A Gentle Man In His Mid 40s—Seeks a very, very beautiful Asian, Eurasian, Caucasian or South American woman desirous of a life-lasting relationship. I am Catholic professional - nice-looking and have a secure sense of my future. Please be financially secure, courageous, professional and in your mid 30s. Please have your green card. No previous marriages, no children, no smokers, no drugs, no gold diggers and no nonsense. I am ready to settle down with the right mate. Note/photo/phone. 8055 ✉

Beautiful, Witty Downtown Writer—34, 5'8", 300 lbs, wants to go steady with a sweet, funny, well-read downtown type of guy, 30-42. If you like Henry James and Laurie Colwin, Stax Soul and "All About Eve", and don't much care for strenuous outdoor exercise, heavy drinking or TV, I'm for you. Please be 5'9" or taller, nonsmoker, drug and disease-free. 8131 ✉

Check out New York Magazine's
Assortments section
on page 198.
It's where the action is!

Smart, Successful—Professional woman, 45 and mother of an engaging 5-year-old son, seeks like-minded male companion, 42-52. If you're looking for a real-life relationship with a funny, fun-loving, moviegoing, book-reading, traveling, attractive Jewish Athena - look no further. 8157 ✉ ☎

Former Actress Abroad—Seeks company of elderly Jewish gentleman counterpart who enjoys theatre, jazz. 8088 ✉ ☎

Let's Stop Together—And smell all the fragrant roses life has to offer. I'm a divorced white male, 52 - very young, successful, good-looking professional, athletic. I enjoy my two teenage children, humorous moments, daily workouts, sports participation, good restaurants, travel, the arts, and reading the likes of Dr. Scott Peck. You are a single/divorced, white or Asian female, 35-40, independent, with a good sense of humor, very attractive and athletic, with similar interests...for a lasting relationship. Note/phone/picture, please. 8223 ✉ ☎

Three Sisters—In search of soul mate for gorgeous brother. He is a 5'10", 35, incredibly athletic, funny, thoughtful physician-musician. You are a Jewish, intelligent, independent, super-fit, rollerblading lady. Don't be shy. Send him a photo and note. 8143 ✉

Beautiful, Sexy—Fit, smart, kind professional, 46, divorced, two children, seeks smart, successful, trim, passionate but well-grounded man, nonsmoker, to share fun, romance and expanding horizons. 8108 ✉

Latin Beauty Sought—By a very special, very successful, bright professional, 37, tall, GQ type, who knows how to treat a lady. Note/photo. 8126 ✉

Idealistic But Eminently Earthbound—Man, 40s, 5'10", attractive, fit, clean-cut, political and intellectual passions, quietly courageous, excruciatingly dry wit, seeks woman of like depth and heart, interested in marriage and children. 8144 ✉

Doctor—33, tall, very athletic, attractive, Jewish (nonreligious), looking for a warm, intelligent lady, my age or younger, who is outgoing and emotionally grounded, for possible long-term relationship. Note/photo appreciated. 8109 ✉

Handsome And Funny Jewish Male—27, 5'11", enjoys Central Park, movies, comedy, walks, Seinfeld. Seeks attractive and sweet female. Photo/note. 8180 ✉

SEND

A WRITTEN RESPONSE
Here's How:

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Seeking Soul Mate—Terrific lady, mid 40s, yearns for love and affection - to give and to receive. If you're 42-58, smart and successful, handsome and funny, and if you like Bach and Beethoven, film and theater, long walks and talks, Yanks and Knicks and travel for two, we might just have a future to talk about. Note and photo, please. 8137 ✉ ☎

Charming Professor—Attractive, warm, lively, shapely woman, 5'7". Loves skiing, dining, theater, nature. Seeks successful professional man, 45-55, to enjoy a relationship of mutual respect, fun and caring. 8220 ✉ ☎

Pretty Attorney—34, seeks professional man who loves NYC, laughing, movies and reading. Any age. Note/photo. 8121 ✉

Interested In Just A Rich Man?—Skip this ad. I am 40-plus, 5'10", healthy, leader in a specialized field, good-looking by most standards and love children. I seek a pretty woman under 35, who gives value to emotions, honesty, spontaneity and creativity, and is family-oriented. Send recent photo and note. 7980 ✉

Lucky At Love—But only if we meet! Sexy, sane, smart (PhD), 42, Jewish widow (516), seeks secure, successful, self-made man with sense of humor, for love, lust, laughter ever-after. 8148 ✉

Metropark Magic—Handsome, lean (but not mean), 35, 5'11", Jewish NJ professional seeks bright, slim, pretty Jewish gal for stellar relationship. Note/photo. 8093 ✉

Bright, Beautiful Professional Lady—(50) seeks special gentleman. 8069 ✉

My Life's In Turn-Around—Be my compass. Attractive, athletic Jewish female seeks Jewish male in his 30s to run, swim bike or blade to movies, museums or coffee shops. Note/photo. 8094 ✉

Attractive, Thoughtful—High-energy professional, single white female, mid 40s, with warm smile, infectious laugh, seeks male companion to share the pleasures of the theater, baseball, music, photography, the beach and some word play. Any or all of the above just fine. Photo appreciated but not necessary. 8219 ✉

Beautiful, Elegant, Affluent Woman—Seeks doctor/lawyer/CEO. 8081 ✉

Classic Jersey Girl—No accent. Beautiful inside and out, single, white, 30, professional, loves to ski, travel, blade. Seeks handsome, warm, athletic, professional, single white male, 29-37, to explore NYC/NJ adventures. Photo. 8077 ✉ ☎

Have Canoe, Will Paddle—Have tent, will camp. Tall, slim woman, almost 40, seeks 6'-plus man with whom to enjoy music, city streets, mountain trails, romance and more. 8068 ✉

Ethical Jewish Male—MD, 41, seeks similar female, 24-36. 7922 ✉

I've Been Lonely Too Long—Sensitive, handsome Italian, 40, seeks a slim, attractive Christian woman who is ready for love. I enjoy travel, theater, music and romantic dinners. If you want a warm, caring man, and marriage in your future, please reply. 8141 ✉ ☎

Jasmine Seeks Aladdin—To find whole new world. 34, Jewish, single mom, attractive, athletic, educated, seeking 35-plus Jewish male, happy, accomplished, athletic, for magic carpet ride. 8097 ✉

The Unusual Man I Seek—Is 45-55, smart, funny, kid-friendly and able to connect. I'm very attractive, stylish, politically aware, funny and fun-loving, comfortable and (PhD) smart. 8166 ✉ ☎

Greek Beauty—Professional - seeks Jewish MD/DDS, 45-55. 8186 ✉ ☎

Attractive, Athletic Jewish Woman—Loves life, outdoors, sports, theater, travel. Seeks upbeat, active man, 48-68. 8167 ✉

Substance, Style, Smarts—Attractive, athletic, single white female, 31, 5'8", professional, who cherishes life's opportunities, seeks a quality guy (27-35) and true relationship. Honest reply please. 8134 ✉

Seeking A Very Special Man—Would like to meet a kind, down-to-earth, funny, soulful, professional Jewish guy, 38-60, who would enjoy being committed to a pretty, sweet, intelligent, warm, equally kind, Jewish former actress - but not former romantic, 46, who loves dogs, all the arts, Central Park and a quiet, affectionate home life, all of the above passionately. Photo/detailed letter. POB 367, NYC 10108

Beautiful Redhead—29, looking for the last remaining genuine nice guy in NY... Do you exist? Please be 29-34, romantic, open-minded, good-humored and a culinary adventurer. Take a chance! 8056 ✉ ☎

Exceptional Woman Seeks—Refined gentleman with open mind, heart, great sense of humor, adventure, values and smile. Must be honest, secure, in-shape, sincere, nonsmoking, health-conscious, confident, clean-cut, handsome and loyal, 33-40. Wanted by together, fit, very attractive, shapely single female, 35, with dark hair, green eyes, romantic, intelligent, outgoing, affectionate, small business owner, loves beaches, boating, travel, hiking, working out, candlelight dining, adventurous evenings out or quiet evenings in. Photo a must. 8072 ✉

Love The Beach—Athletic, spontaneous, warmhearted, sincere single white woman, mid 20s, looking for someone who appreciates the little things in life - sandcastles and sunsets. You're a funny, intelligent, attractive, ambitious white man, 25-30, who knows how to treat a lady. No smokers please. Photo appreciated. 8111 ✉

Class Act Seeks Her Match—I'm a gorgeous, sexy, slim (5'3", 115 lbs) brunette with great legs and a heart of gold, Also, accomplished, athletic and affectionate. You're Jewish, between 40-50, boyishly handsome, funny, fit, with smarts, sensitivity and a zest for life. Like me, you refuse to settle. 8074 ✉ ☎

Reliable—Handsome, wry. Down-to-earth, Ivy, in the arts, (212), young, fit, 49, 5'11", reflective, kind, informal. Loves books, nature, music, good talk. Seeks warm, bright, gentle Manhattan woman, 30s-40s, with depth of spirit, matching good looks and heart, for just the very real thing. Hugs too. Recent photo/note of substance (no form letters), please. 8178 ✉

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Writer (Aspiring)/Lawyer (Lapsed)—32, smart, funny, athletic, cute, secure financially, well-traveled, Jewish - seeks sharp, spontaneous, attractive woman with a sense of adventure. Note/photo. 8073 ✉

Quiet, Stable, Sincere—Jewish male, professional, 49, 5'10", 160, nonsmoker, seeks thin Jewish female, 33-48, to adore forever. 8133 ✉

Asking Too Much?—I'm a thoughtful, down-to-earth, athletically-built Manhattan male, 33, who loves theater, movies, Central Park. Looking for an engaging, attractive Jewish woman who converses easily, smiles frequently, laughs contagiously, cares deeply. Photo please. 7843 ✉

Are You A Prince—Trapped in a commoner's life? Single white female, 35, caring, smart, fun - seeks same in male for fairy-tale ending. 8122 ✉

Vital And Sexy—Striking actress/nurse seeks a man who is expansive, successful and ruggedly handsome, who travels through life with humor and passion. Not for the commitment shy! 30s-40s. Nonsmoker. Photo preferred. 8201 ✉ ☎

Larger-Than-Average Nose?—I don't find it a negative. Although it's certainly not essential. I'm attractive, mid 30s, a professional, vivacious and willing to try almost anything. I hope you're not nebbishy yet not too macho. Laughing should be fairly important to you. Preferably no nuts. Sorry - must include a photo. 8206 ✉

Sweet Brown Eyes—Sexy white professional seeks Jewish MD/DDS - mensch, over 42. 8185 ✉ ☎

Soul Mate Wanted—Creative, successful man, 43, good heart, good looks, great shape, seeks a woman who is smart, passionate, slim, who loves to laugh and is ready for a commitment. Photo. 7973 ✉

Leo Male, 33, Searches For—His princess. Passionate, honest, funny, sensitive, successful, artistic, loyal, intelligent, attractive. I'm a down-to-earth free spirit who also appreciates the finer things in life. 8051 ✉ ☎

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One of the nation's best kept secrets is looking for a match...

Handsome, dynamic bachelor, rational adventurer and athletic enthusiast is looking for a mate. He is the president of an international corporation with ties to nearly 100 countries. His personal life is diverse, warm and active. This sensitive, passionate man enjoys exploring the earth's cultures, nature and art. He is *generous, nurturing, fit, laughs easily, is* comfortable in any environment and truly fun to be with.

Our client seeks a woman as beautiful *outside as she is inside.* A *bright, healthy,* empathic spirit who is courageous, strong and proud. She is opinionated and verbal, with an open mind. She should be in her late twenties to mid thirties and someday want a family of her own. Real beauty will attract him; but a quick, challenging mind will hold him.

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39-Year-Old Businessman—Looking for older lady. 8142 ✉ ☎

Beautiful NJ Female—Jewish, 33, 5'4". Honest, supportive, warm, caring, good sense of humor, sometimes shy, smoker. Seeking handsome, fit, funny, honest, smart, monogamous NJ man to be best friend and more. Religion unimportant. Photo/letter/phone. 8091 ✉

Ivana Trump Look-Alike—39, Aspen and Tuscany, seeks man, 40-52. 8096 ✉ ☎

I Love Intelligent Women—Classical music, international travel, outdoor adventures. Tall, handsome Wasp, 40, seeks lifetime partner. Photo. 8152 ✉

I Want To Meet A Woman—Who is cute, funny and appreciates my sense of humor. I'm a 47-year-old clinical psychologist, Jewish, looking for a serious relationship. Photo/phone. 8216 ✉ ☎

Good-Looking Man, 53—Intelligent, compassionate, perceptive, humorous, 6' tall, dark, Jewish, slim, mostly vegetarian, seeks outgoing, loving, slightly unusually-featured, pretty woman, 40-50, for possible relationship and maybe more. Photo please. 8079 ✉

Classy Wasp—Seeks man in medicine or law, 50-60. 8175 ✉

Summer In New York—Very successful, well-established white male seeks a 30-something female for love and marriage. I am 46, divorced, no children, a finance professional, Christian but nonreligious, tall, very athletic, amorous and adventurous, with a city/country life style. You are young at heart but experienced enough to know that something wonderful can happen during summer in New York. Please be caring and communicative, socially graced but a bit of a rebel, and believe that, with the proper person, every day can be Valentine's Day. Note and photo are a must. 8082 ✉

Nine In Looks, Ten Overall—Professional Jewish gal, 50, 5'8", outgoing, playful, cuddly, many interests. Seeks loving, sincere, dynamic professional who prioritizes the people in his life, to be my partner. 7953 ✉ ☎

Pretty Psychologist—45, Jewish, nonsmoker, seeks male counterpart. 8203 ✉

Vivacious, Very Pretty—26, psychology doctoral candidate, seeks handsome, warm, secure male, 24-34, for romance and more(?). Note/photo. 8089 ✉

Male, European (Poland) Born—60s, 5'4", slim, educated, worldly, nonsmoker, working, health-oriented, Manhattan, seeks petite Jewish female, 55 plus. 8095✉

Strong Yet Gentle—Very cute, successful, fit Jewish male, 29, seeks pretty, slim, fit lady to romance. Photo. 7962 ✉ ☎

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Bohemian Yet Cultured—Sporty yet sophisticated, blond, blue-eyed female with years of ballet, Ivy MBA, mid 30s, back in the US, seeking guy with a sense of humor and brains. 8044 ✉

Crazy For You—Looking for best friend and lover to fall head-over-heels in love with. Romantic man, 40, 6', 175, affectionate, fun-loving, stable, nonsmoker, cute face, athletic body, beautiful bald head, caring heart, marriage-minded. Loves beach, boats, sports, running. Please, photo a must for reply. 8150 ✉

Rebel Seeks Vixen—42, Italian. Any age, race. Seniors okay. Photo? 8208 ✉ ☎

Gay Male—46, Upper East Sider, strong, warm and real, looking for the love of my life, 28-38. 8181 ✉

Sound Asleep In CT—Christian, successful, stable male, sick of shallow, emotionless encounters. I live life. Do you? Only the stable, baggage-free, 30-45, need reply. Let's live. 8076 ✉ ☎

Let's Do Jazz Or Ballet—Tall, witty, very bright, fit, Jewish, bearded gentleman, 43, who loves the arts, yoga and swimming, seeks very bright, attractive, personable, fit woman, 30-45. Photo. 8159 ✉ ☎

Prize Package—37, plenty of intelligence and long legs, beautiful, slender in body and rich at heart. Longing to meet affectionate man, physically, emotionally and spiritually fit, to make memories with. Photo/note please. 8230 ✉ ☎

Serene, Sweet, Sensitive, Sexy—Petite, pretty, divorced, Jewish professional female (Manhattan)...intelligent, culturally attuned, longtime Francophile, would love companionship of divorced or widowed, easygoing, self-aware, urbane, financially secure professional, gentle male counterpart, 49-62. Sense of humor essential and partial passion for opera, film, museums, theater, fine cuisine and lengthy French/Israeli sojourns. Letter/photo, please. 8021 ✉

Very Pretty And Refined—Green-eyed blond, 30, nonreligious Jewish, slim, Upper West Side writer, seeks kind, stable well-educated, professional and athletic Jewish man, 31-41, 5'10" plus, for a future. No smokers or Brooklyn accents please. 212/914/203/201 only. 7159 ✉

Beautiful Blond—Woman entrepreneur, tall, fun, sweet, loving, likes to dine in fine restaurants, play golf. Seeks male in mid 40s-60s for commitment - white, upscale, generous, educated and able to afford the finer things in life. Letter/phone/photo. 8233 ✉

All That's Missing—For this secure, successful and romantic, 40-year-old NJ male who has a great sense of humor, good looks and taste, is that special, unpretentious female, 23-34, with a natural Annie Hall type look, who would choose a cafe to a club, jeans to a dress or a convertible to a Cadillac. Note/photo/phone. 8090 ✉ ☎

Down-To-Earth Woman—With a sense of humor, 42, who wants to marry and have a baby, seeks a good man with a generous spirit and an open heart, who wants the same thing and is willing to enjoy what life offers, work through challenges, and fall in love forever. 8099 ✉ ☎

Salsa Anyone?—Vivacious, sexy, smart Latina wishes to share passion for dancing and more. 35 plus. Note/photo. 8110 ✉

Eurasian Lady—26, pretty, seeks fit, successful white male, 30-45. Photo. 8147 ✉

Brasil!—Attractive American woman who loves Brazilian music, language and people, would like to meet a Brazilian man who is intelligent, cultured, over 40, single and fit. Reply in Portuguese/English. Photo appreciated. Um abraco! 8136 ✉

Shy But Bold—Cute, tall, enterprising female seeks smart, funny, hardworking daredevil, 32-42, with heart. You thrive outdoors and are not bound to NY forever. 8058 ✉

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40 Love...—40-year-old, single, white Jewish male, teacher, tennis instructor/basketball coach, attractive, down-to-earth, T-shirt/jeans kind of guy (I do have a few blazers). Seeking single, white Jewish female who can share my passion for music, theater, dining out and sports. One-woman man who is looking for Ms. Right. Photo desired/note. 8212 ✉ ☎

Wanted: Good-Bad Boy—Smart, successful, ambitious, Jewish, sexy and athletic, 34-42, 5'9" plus. I'm early 30s, Jewish, charming, witty, with green eyes and long blondish hair. Can you entertain, romance and surprise me? Photo a must. Cats a problem. Facial hair is nice, but not for me. Brits okay. 8232 ✉

Great Guy Seeks Miss Right—Bright, warm, husky, hardworking, fun, self-made entrepreneur, 31, seeks attractive, fun, active, smart, together, down-to-earth, easygoing, affectionate, marriage-minded, slender or petite Jewish female, 20-30. Photo preferred. 8053 ✉ ☎

Love Is Friendship—That has caught fire. Divorced Jewish female, 46, 5'7", very pretty, great body, long legs, warm heart, high energy, educated professional woman, emotionally and financially secure, comfortable in jeans and black tie, eclectic interests - from golf and tennis to theater and warm cozy nights. Seeks handsome, tall Jewish man, to 54, professional. Must have good outlook, great sense of humor and be emotionally available to be my friend and share this wonderful journey. Note/photo. 8101 ✉

Caring Man—Smart, kind, handsome, successful health-care executive, 40, desires sharing relationship, ideally leading to marriage and family with bright, attractive, slim, kind woman, 25-40. Note/photo/phone, please. 8173 ✉ ☎

Exceptional European Lady—Looking for a friend/partner/companion, 40 plus. Handwritten date, time and place of birth and prints of palms are essential for reply. 8123 ✉

Aspiring Millionaire—32, handsome doctor - enjoys tennis, travel and summers at the beach. Seeks pretty, petite Christian female who is warm, outgoing and has a zest for life - for fun, friendship and more. Photo. 8200 ✉

Weekend Dad—51, 5'10", interests include theater, movies, reading, travel, country inns, swimming and fitness walking. Looking to form a committed relationship with a good-looking, kind, intelligent woman, 30s-40s. Kids a plus. Note/photo. 8211 ✉

Pretty, Petite Italian Female—29, sense of humor, down-to-earth, sincere, seeks good-looking, commitment-minded male, 28-36. Photo a must. 8107 ✉

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STRICTLY PERSONALS
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P.O. Box 4600
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Italian Gentleman—47, handsome, clean, athletic, seeks petite, pretty young lady for delightful relationship. 8217 ⌧

Gramercy Park Lady—Tall, vivacious, sophisticated, attractive, witty Jewish professional, 47, seeks accomplished male for love and commitment. 8224 ⌧ ☎

Successful Entrepreneur Seeks Partner—Ambitious, creative, sincere, handsome Jewish male, 29, with Ivy MBA and good sense of humor, who enjoys tennis, modern art and travel, seeks bright, honest, caring and petite Jewish female with a zest for life. Note and photo. 8149 ⌧

No Catchy Intro—Just a pretty, petite, dynamic, down-to-earth professional, 30, seeking a warmhearted, open-minded, athletic, unpretentious Jewish guy (28-38) to share movies, the outdoors, sports, cheap ethnic food, romance. Nonsmokers only. Note/photo. 8183 ⌧

European (Living In Italy)—Single female, 42 (really), college professor, multilingual, not yet Jewish but an uncompromising future convert, seeks well-educated, open-minded Jewish man for chats on Judaism and more. Age does not matter. 7940 ⌧

Happy Birthday!—Pretty, slender, white Catholic female, late 30s, enjoys jazz, travel, NJ beaches, swimming. Seeks attractive/fit, tall, white, Catholic, educated professional male. You're also a nonsmoker, 36-43, emotionally available and interested in exploring the possibility of a relationship leading to marriage and family with a bright, warm, loving, down-to-earth woman. Note/photo/phone. 8078 ⌧ ☎

I Married As A Teenager In The '50s—Finished college, raised three great kids and still look like Miss Perry County. Now all I want to do is have some fun in NYC and learn about dating in the '90s. Note/photo. 8129 ⌧

Cute, Funny Jewish Guy—35, 6', fit, never-married MBA seeks attractive, slim Jewish woman, 23-36, for happily ever after. NY/NJ. Photo/note. 8100 ⌧

38, Jewish Female—Anxious to get married to no-nonsense man, 33-45, who matches my qualities - genuine, faithful, kind, slim, attractive. Photo. 8189 ⌧ ☎

European-Born—Attractive, charming, classy widow, Christian, seeks educated, successful, kind widower without children, 58 plus, for happy future together. 7160 ⌧

Compassionate Jewish Man—37, professional, searching for a Jewish woman who feels friendship leads to the best relationships. I enjoy dancing, theater...and believe companionship makes everything fun. Family, commitment and Jewish values are important. 8225 ⌧

Slim, Sane—60, South American, seeks lovely, luscious Latin lady to dine, dance, date and dote on. POB 20018, NY, NY 10017-0001

Gracious, Civilized Man—Open, honest, silly. Calm, content, curious. Trim, fit, 5'6", 50. Seeks smart, sensual, attractive Asian woman with style, humor, sense of self, sense of beauty. Any age. 8092 ⌧

Retired Jewish Widower—Seeks petite female who enjoys the excitement of horse racing and knowledge of racing. 8057 ⌧

Searching For That Special Someone—Attractive, low-key female, Jewish professional, vintage 1963, seeks nonsmoking classic (1957-65) male counterpart with similar attributes. 8158 ⌧ ☎

Gay Man Of Substance—43, handsome, trim, mischievous grin, big heart, bright eyes, salt-and-pepper hair and spicy ideas, seeking a top-quality seeker for serious fun and/or relationship. 7870 ⌧

This Sunday—Hazelnut coffee, sesame bagel, the Times, tennis, barbecue chicken, Chardonnay and great conversation with this 36, 6', super-personable Jewish guy. If you're thin, fun and outgoing - you'll make a new friend. P.S. Any suggestions for Saturday evening? 8227 ⌧ ☎

Beautiful, Vivacious Blond—Accomplished, trim, with many interests, seeks dynamic, cultured man, 50 plus. 8155 ⌧

Lovely, Shapely Brunette—Sensitive, sensuous, humorous and ready to fall in love again. Seeks tall, good-looking, successful, adventurous man, 38-55, for romance and much more. Photo. 8120 ⌧ ☎

Greek/Jewish—Rare combination. Why can't I find my other half? 33, 5'11", male, dark hair, green eyes, 180 lbs. Loves tennis, travel, Anita Baker and French food. Old-fashioned and loves shopping. If you are a gold digger, skip to the next personal. Looking for real thing. Marriage-minded, 26-33. Photo, note and phone number a must. Rockland/Westchester preferred. 8104 ⌧

Classy, Long-Legged—Pretty brunette seeks sincere, healthy Jewish mate, 42-55, 5'10" plus. Let's go the distance. 8221 ⌧ ☎

Gentle, Kind, Tall, Handsome Exec—Lives city, works NJ, seeks 45-54, slender, classy lady. Note/photo. 8205 ⌧

Serious Fun—Attractive, sweet, upbeat Jewish intellectual, arts professional, music lover, slim, 37, 5'6", seeks a refined, articulate, loving, well-educated, successful, adventurous man of integrity, for fun, friendship and family. Note/phone/photo appreciated. 7785 ⌧

Midtown MD—45, 5'10", 185. Likes theater, museums, restaurants, travel. Seeks very attractive, health-oriented lady for one-on-one contact. Terrific shape a plus. Note/photo/phone. 8228 ⌧

Pretty, Sexy Brunette—5'4", athletic and lively, seeks a handsome, tall, easygoing Jewish guy, 25-33. Photo. 7966 ⌧ ☎

Petite Professor—41, warm, frank, funny, seeks sane, supportive man, 40-52, for companionship, maybe more. 8112 ⌧

Nice, Handsome MBA—39, Catholic, divorced - no children, tall, fit, intelligent, with eclectic interests, humor, seeks a caring, kind, stable, intelligent and attractive woman, 30s-40s, to share life with a loving partner and friend. Photo/note, please. 8124 ⌧

TV Executive—Male, 35, 6', 185, really hot-looking, seeking drop-dead gorgeous goddess to spoil and share NY estate. 8199 ⌧

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European Gentleman—Of impeccable background and looks, would love to meet a lady, age 30-40, of extreme beauty inside and out. Am I reaching for the stars? Noto/photo please. 8060 ⌧

Beautiful Brunette—Who loves to laugh - author, artist, athlete, 40-plus and a nonsmoker, seeks a creative man with integrity, inner strength, a delight in adventure and the desire for commitment. 8177 ⌧

Lovely Designer—Seeks man, 42-60, of wit, wisdom and all that jazz. 8215 ⌧

Exceptionally Handsome—Athletic guy, 5'11", 38, Jewish, dark hair, blue eyes, exudes fun and is upbeat. Very creative and successful, with own classic townhouse in NY and ski house in VT. All-around athletic (skiing, tennis, jogging, working out). You are feminine with a bit of attitude, you're under 36, great shape (petite), love to travel, are spontaneous and appreciate the finer things in life but yet are unaffected. If you're expecting the unexpected, take pride in yourself and your friends, enjoy antiquing and interior design, and believe there's more to life than work, then we should definitely meet. Note/photo. 8038 ⌧

You Won! Claim Your Prize!—Pretty woman. Smart, sexy, spontaneous, scintillating. Great legs and sense of humor. Loves going out, staying in, dining, travel, sunsets and rises...life! You are a likeable/lovable, affluent, hot, funny, worldly, dynamic knight - young 48 plus - who lives with passion as I do. Recent photo/great letter and phone appreciated. 8209 ⌧

Caring Man, 52—Seeks (212) lady for relationship. No smokers/cat/kids. 8213 ⌧

Pretty Asian Cyclist—With wanderlust, *successful, artistic, romantic, honest,* fit and fun(ny). Seeks same qualities in handsome male Manhattanite, 30-37. Dark hair/baby face a plus. No smokers, drinkers, Sinophiles, fear of commitment please. Friendship first. Note/phone/photo (a must). 8204 ⌧

Are There Any—Kind, gentle men out there who are communicative, sensitive, stable and secure, possessing inner strength, a passion for life and a keen sense of humor? I'm a slim, very attractive, financially independent artist/designer with a ton of interests: tennis, travel, dancing, skiing, skating, cooking, etc. Maybe we can meet! Nonsmoker. Note/photo, please. 8128 ⌧

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Weekly Bulletin Board
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MARY ANN MADDEN #826

NEW YORK MAGAZINE COMPETITION

"Can you help me? I think this bag of gold dust is leaking."

"That cobra isn't getting enough air."

"Do you know anyone who has completely stopped reading the New York *Times*?"

Above, Conversation Starters, or The Game of Peter Stone. Competitors are invited to devise a remark guaranteed to invite further colloquy.

Results of Competition 823, in which you were asked to provide a wish listing revising an actual TV show.

Report: I love it that we want a better world. At least a better television world. Mostly we picked on *60 Minutes,* wanting it live. Or shorter. *SNL,* wanting it shorter or live-er. And *Live With Regis and Kathie Lee,* wanting it, um, shorter. See below for details. Meanwhile, thanks to all for attending. So long, George, see you in a better time slot. Love and Godspeed to our pal A. T. Hannett as well.

First Prizes of two-year subscriptions to *New York* to:

HOUSE IMPROVEMENT—Speaker Newt Gingrich is canceled and replaced with Tim Allen.
Weda M. Mosellie, Phillipsburg, N.J.

MAD ABOUT ME—In an unexpected turn of events Helen Hunt leaves Paul Reiser and falls in love with the winner of a *New York* Magazine competition.
Robert B. Brown, N.Y.C.

Runner-up Prizes of one-year subscriptions to *New York* to:

BILL NYE THE SÉANCE GUY—Bill chats with the ghosts of Isaac Newton and Marie Curie.
Chris Doyle, Burke, Va.

SOMETIME TONIGHT, PLEASE—Jay Leno manages to finish explaining his monologue by midnight.
Ken McCann, Somerset, N.J.

UNSOLVED MYSTIQUES—Robert Stack attempts to infiltrate a personality cult but fails the entrance exam.
Betty Heinze, Oak Ridge, Tenn.

And Honorable Mention to:

ER, UH . . .—Each week this show examines the personal and professional crises that beset a major metropolitan hospital's Indecision Unit.
Jeff Brawer, Brookline, Mass.

E.R., E.R., O—Life-and-death drama set in a fast-paced farm-animal hospital.
F. A. Sesito, N.Y.C.

PEOPLE'S COURT TV—Judge Wapner decides the outcome of the Brown Simpson–Goldman case in one half-hour.
Britt Savage, N.Y.C.
sp. ment.: Paul McCann, Evanston, Ill.

OLYMPICS 1996—All athletic events will be televised, including those in which no Americans are competing.
Elaine Stallworth, Willow Grove, Pa.

SALARY PLUS COMMISH—A former police official becomes a Wall Street broker to catch inside traders.
Cynthia Van Nostrand, N.Y.C.

SIDEBAR WITH LARRY KING—Judge Lance Ito and Larry open a restaurant near the courthouse in L.A.
William E. Mosby, Baltimore, Md.

SMITH BARNEY AND FRIENDS—Baby Bop picks promising mutual funds.
Sarah Gay, Denver, Co.

LAMBCHOP PILAF (children)—Shari and her puppet visit the French Chef.
Linnet Walker, Bradford, Vt.

SEINDHEIM (situation comedy)—Stephen and James pitch a musical about absolutely nothing to the Shuberts.
Frank M. Shanbacker, N.Y.C.

NATIVE AMERICAN GLADIATORS—Lacrosse.
Patricia Robertson, Stafford, Va.

LIVE WITH REGIS—Kathie Lee-ves.
Bill Duffy, Queensbury, N.Y.
sp. ment.: Kathleen Meyer, Forest Hills, N.Y.;
Kevin Engellenner, N.Y.C.

LEWIS AND CLARK—Two early-nineteenth-century reporters, one manly and strong, the other a mere woman, explore the uncharted Pacific Northwest.
Raymond E. Beneson, Niskayuna, N.Y.

LOIS AND CLERK—A department-store employee explains Velcro for use in rapid changes of dress.
Layvis St. Brienne, West Lawrence, N.Y.

NO C.O.D. PBS—All concerts will be shown intact, devoid of pledge breaks.
Charles Lubekin, Springfield, N.J.

HALLMARK HALL OF FIFTEEN-MINUTE FAME—Tonight, host Kato Kaelin interviews Vanilla Ice.
Mary Clare Brackley, Petaluma, Calif.

I RESPECT LUCY (remake)—Ricky hires his wife to manage his nightclub business and schedule his road trips.
Kim Brigham, Lincoln, Mass.

THE CBS EVENING NEWS WITHOUT CONNIE CHUNG—"Rather a good program": Houston *Star.*
Kathy Hakim, Flushing, N.Y.

THE CBS EVENING NEWS WITH DAN RATHER—sitting in for Dan this evening, Maury Povich and a special guest.
Robert Bosnak, Baden, Pa.
sp. ment.: Stuart Blaine, N.Y.C.

EYE FOR AN EYE WITH CONNIE CHUNG—Stories of justice exacting revenge on villains past and present. Tonight: CBS News president Eric Ober.
Andy Benson, Brookline, Mass.

CHICAGO HYPE (infomercial)—A series of promotions for the Cubs, the White Sox, the Bulls, the Bears, and the new Oprah.
Deborah L. Benedict, Lincoln, Neb.

HELLO AUSTRALIA, HELLO VIENNA—Ever-patient hosts once again present a much-needed geography lesson for Americans.
Tim Hanley, N.Y.C..

DESIGNING MEN—House-sharing antics of interior decorators and their politically correct live-in friend.
Phyllis Vogel, Englewood , N.Y.

ADAM SMITH'S UNMONEYED WORLD—Interviews with former corporate giants of the eighties.
Kathie L. Sperling, Rye, N.Y.

MURDER, SHE WROUGHT—Fed up with our criminal-justice system, Jessica takes the law into her own hands.
Nancy Doyle, Bristol, Conn.
sp. ment.: Trip Plymale, N.Y.C.

MISDEMEANOR, SHE WROTE—Tonight, Jessica tracks down the motorist who double-parked in front of a former movie star's home.
Richard Fried, Brooklyn, N.Y.
sp. ment.: Sylvia Bernstein, Far Rockaway, N.Y.

MURDER, HE WROTE—Nathan Lane delves into the seamier side of the Tony nominating process.
Joseph J. Calfa, Baltimore, Md.

PUT A CORK IN IT—Each week, a talk-show host holds a live mike and is not allowed to say a word. An emergency team stands by. Tonight: Rush Limbaugh, Phil Donahue, Charlie Rose.
Patsy Felmet, Wintersville, Ohio
sp. ment.: Edmund Conti, Summit, N.J.

MONDAY NIGHT LIVE—Two days after the original, the cast presents a "do-over" based on the reviews.
Marjorie J. Levine, N.Y.C.

LIVE AT FYVUSH—The many sides of the Emmy-winning public defender from *Picket Fences.* He sings! He dances! He gets on your nerves!
Larry Laiken, N.Y.C.

UNMARRIED WITHOUT CHILDREN—The Christian Coalition fights back.
William L. Bennett, Muskegon, Mich.

LAW! ORDER! COMPASSION!—Chris Noth comes back for another season.
Veri Krassner, N.Y.C.

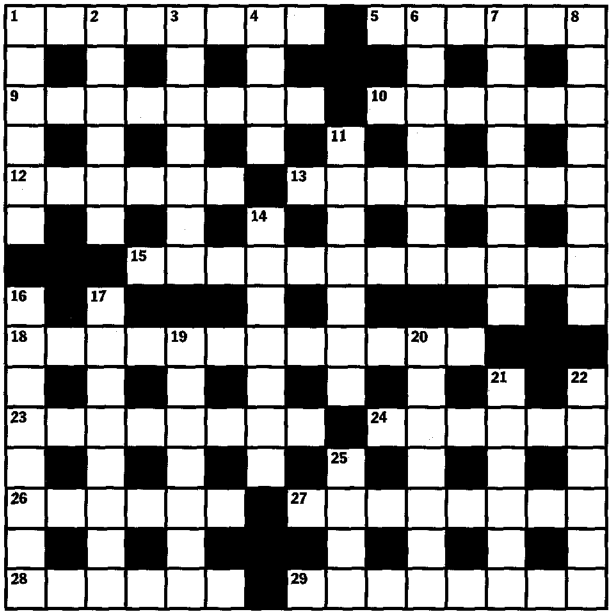
'Sunday Times' of London Crossword

ACROSS

1 A guideline for colours. (8)
5 The eccentric is deep, as may well be discerned. (6)
9 Appealing puff about pasture. (8)
10 Hound university people joining the party. (6)
12 To win calls for close attention. (6)
13 The boiler William wanted—May too. (5-3)
15 When there's bad weather with frost, expect trouble. (4, 3, 5)
18 Acclaim for manual about drinking. (4-8)
23 Returned, finding wrong hiding in the tall grass. (8)
24 Hit that means everybody's out. (6)
26 Make light of this. (6)
27 They fly across the ocean as brides to be. (3-5)
28 Attractive-sounding rock. (6)
29 Irrationality of a Parisian about a certain issue. (8)

DOWN

1 A meal requiring a little catsup, perhaps. (6)
2 Making a note to finish a list of things to be seen to. (6)
3 Seaside upset giving rise to complaint. (7)
4 The class appears quite exuberant. (4)
6 A bird's down. (7)
7 Popular river's about dry, and that could be dangerous. (8)
8 Mark must get up in time to set off. (8)
11 Church dignitaries never proceeding in a straightforward way. (7)
14 One imagines the German article to contain a quantity of paper. (7)
16 The child preparing to fight could be 9. (8)
17 An insect's metamorphosis for example. (8)
19 Copper severely criticises men of the cloth. (7)
20 Exceptional need for basic furniture. (7)
21 The odd rustic may raise such fruit. (6)
22 Add salt at the appropriate time. (6)
25 Grasping what is suggested by 'average.' (4)



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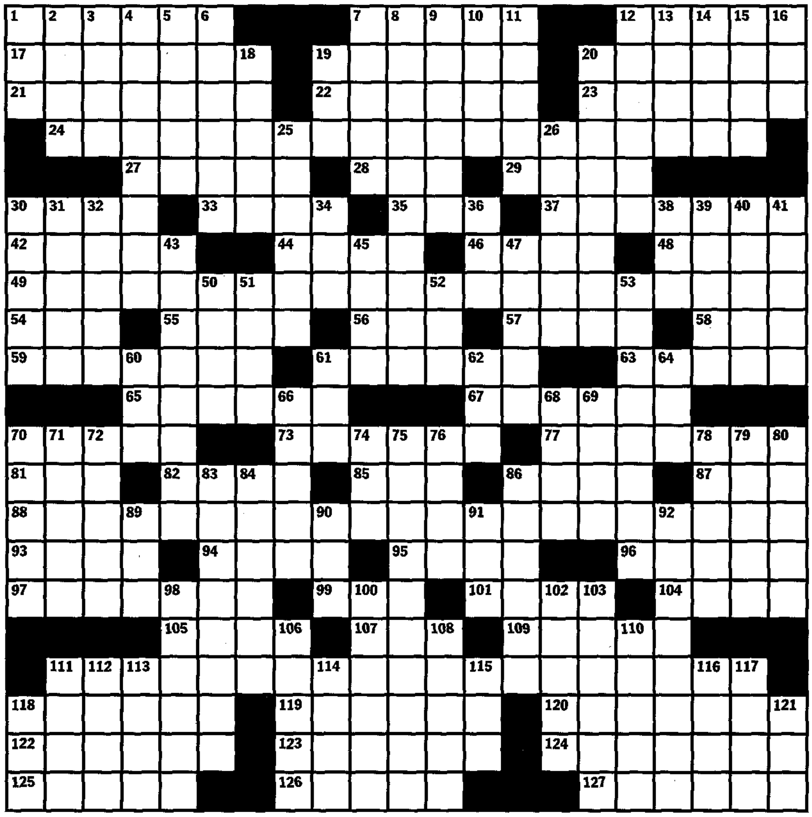
'Summer Quip': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Join forces
7 Italian epic poet
12 Hindu societal class
17 Kindled
19 Marketeer
20 Cowboy flicks
21 Loch Ness denizen, perhaps
22 Portions out
23 Sci-fi pioneer Jules, and family
24 Start of a quip
27 "He's —— nowhere man . . ."
28 Application query
29 Tourist city of Japan
30 One of Kipling's "twain"
33 Eins plus zwei
35 Ugandan first name
37 Projectionists' targets
42 Standing straight
44 Word with Mater
46 Mexican sandwich
48 Landed
49 Quip continued
54 S.A. city of song
55 Gal Friday
56 David Sarnoff's org.
57 Emcee Trebek
58 Hanoi holiday
59 Laid bare
61 Picturesque
63 Yonder
65 Café cups
67 Celebrates Alumni Day
70 Brand of granola
73 Kind of necktie
77 Post Office workers
81 Letters on an emergency-rm. report
82 Actor Joel Mc——
85 Hankering
86 Pacino's brother, in "The Godfather"
87 Scheduled to arrive
88 Quip continued
93 Kin of a via
94 Extensive
95 Wide-mouthed pitcher
96 Slow, in music
97 Mathematics proposition
99 Play division
101 Singleton
104 "Thumbs down" votes
105 Power particle
107 British rule in India
109 Pass, as legislation
111 End of the quip
118 Written reminiscence
119 Relish-tray item
120 Repeat
122 Martini tidbits
123 Wrinkle
124 Didn't quite snow
125 Faucet flow
126 Marilyn of the Met
127 Senior generation

DOWN

1 Cratchit's boy
2 Components of psyches
3 Part of A.D.
4 Wrong pairing
5 Out-and-out
6 Chirped
7 "It's a Sin to —— Lie"
8 Loyalty
9 Decelerated
10 Adam's youngest
11 Welles of "Kane" fame
12 Coca's partner
13 "The Bell of ——"
14 Transmit
15 Arboretum specimen
16 Sibilant consonant
18 Dismal, in odes
19 Maple-syrup source
20 "We Shall ——"
25 Acid salt
26 Scamp
30 Eerie
31 "Sesame Street" muppet
32 —— Hall, New Jersey college
34 In the infirmary
36 Figure-skater Midori
38 Otologist's study
39 Cream of the crop
40 Not as nasty
41 Cabinet Department
43 Afternoon hop
45 Artist Chagall
47 "—— in the Crowd"
50 Hurries
51 Bookie's quote
52 Connie's former co-anchor
53 On the outside
60 Navajo's foe
61 Soviet territorial div.
62 N.Y.C.'s first subway system
64 D.D.E.'s predecessor
66 Modified organisms
68 Flyers' mil. branch
69 Flood survivor
70 Let in or on
71 Reluctant
72 Person remunerated
74 "Fountainhead" author Rand
75 No carnivore
76 All over again
78 Suburb of Minneapolis
79 Like the littlest of a litter
80 Utah's lilies
83 Rosie of WW II, and ilk
84 Captivate romantically
86 Contact-lens site
89 Sis's sibling
90 —— snail's pace
91 Olds's old car
92 Took the risk
98 Light sword
100 Less refined
102 Del of '50s baseball
103 Between shake and roll
106 Sousa forte
108 Frank James's brother
110 Fisherman's basket
111 Weblike tissue
112 Give off
113 Change addresses
114 Poi ingredient
115 Second word of the Bible
116 Chess finale
117 Mob or lob suffix
118 Tend the lawn
121 Begley and Bradley



Solutions to last week's puzzles appear on page 176.

COMPETITION

BARBARA WALTERS REALLY SPECIAL—Interviews with two senators who do not want a level playing field.
Mr. & Mrs. H. Bartow Farr, Winston-Salem, N.C.

STAR TREK: THE NEXT DEEP SPACE NINE VOYAGER—Three shows morphed into one, eliminating (1) Which do we watch? (2) Which is a rerun tonight? and (3) Which one have we watched already?
Suzanne Zavrian, N.Y.C.

CEASEFIRE—Kinsley and Buchanan discuss their affection for corn on the cob, Dalmatian puppies, Rita Hayworth, and brown-paper packages tied up with string.
David English, West Somerville, Mass.

SISKEL AND EBERT DISAGREE (self-help)—Tonight: how to argue while smiling.
Lous B. Raffel, Northbrook, Ill.

MAD ABOUT EWES—the L.A. Rams have wild and woolly times at a Big Apple convention.
Walt Tanski, Troy, N.Y.

MAD ABOUT JEWS—Jerry Seinfeld and Paul Reiser share an apartment; one is compulsively neat—the other is, too.
Altman & Huvane, N.Y.C.

THE EX-FILES—Larry King is host of this inside look at famous divorced couples.
John Falxa, N.Y.C.

THE GEN-X FILES—The team investigates widespread apathy that seems to afflict only young adults.
David J. Blue, Whitehall, Pa.

MIGHTY MORPHIN POWER ARRANGERS (children)—They keep their rooms neat and inspire other kids to do the same.
Tom Frenkel, Sunnyside, N.Y.

NYPD PINK—All-female detective squad confronts sexism, alcoholism, interpersonal relationships, nudity, bureaucracy, and occasional crime.
Bob Dean, Raleigh, N.C.
sp. ment.: Mary Umans, N.Y.C.

NYPHD—City detectives giving and getting the third degree.
Ellen Burr, Truro, Mass.

700 CLUB SANDWICHES—Pat Robertson lunches with the Trilateral Commission.
Kelly Mahady, Chevy Chase, Md.

HOMEBOY IN THE 'HOOD—Spike Lee explains why the Knicks lost and the weak points in Einstein's theory of relativity.
Zach Valentin, Forest Hills, N.Y.

TITLES ONLY: *Perestroika Rocky & Bullwinkle. Mr. Rogers' Rent-Controlled Neighborhood. The Brady Bill Bunch. Lawn Order. Insight Edition. This Old Spouse. True Stories of the Information Highway Patrol. Absolutely Fabulist. Mayberry, D.O.A. Press the Meat. Kramer vs. Seinfeld.* Das Kapital *Gang.*

Competition Rules: POSTCARDS ONLY, PLEASE, TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 826, *New York* Magazine, New York, NY 10017-5998. It must be received by June 30. Editor's decisions are final, and all entries become property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the August 21 issue. Out-of-town postmarks are given three days' grace.

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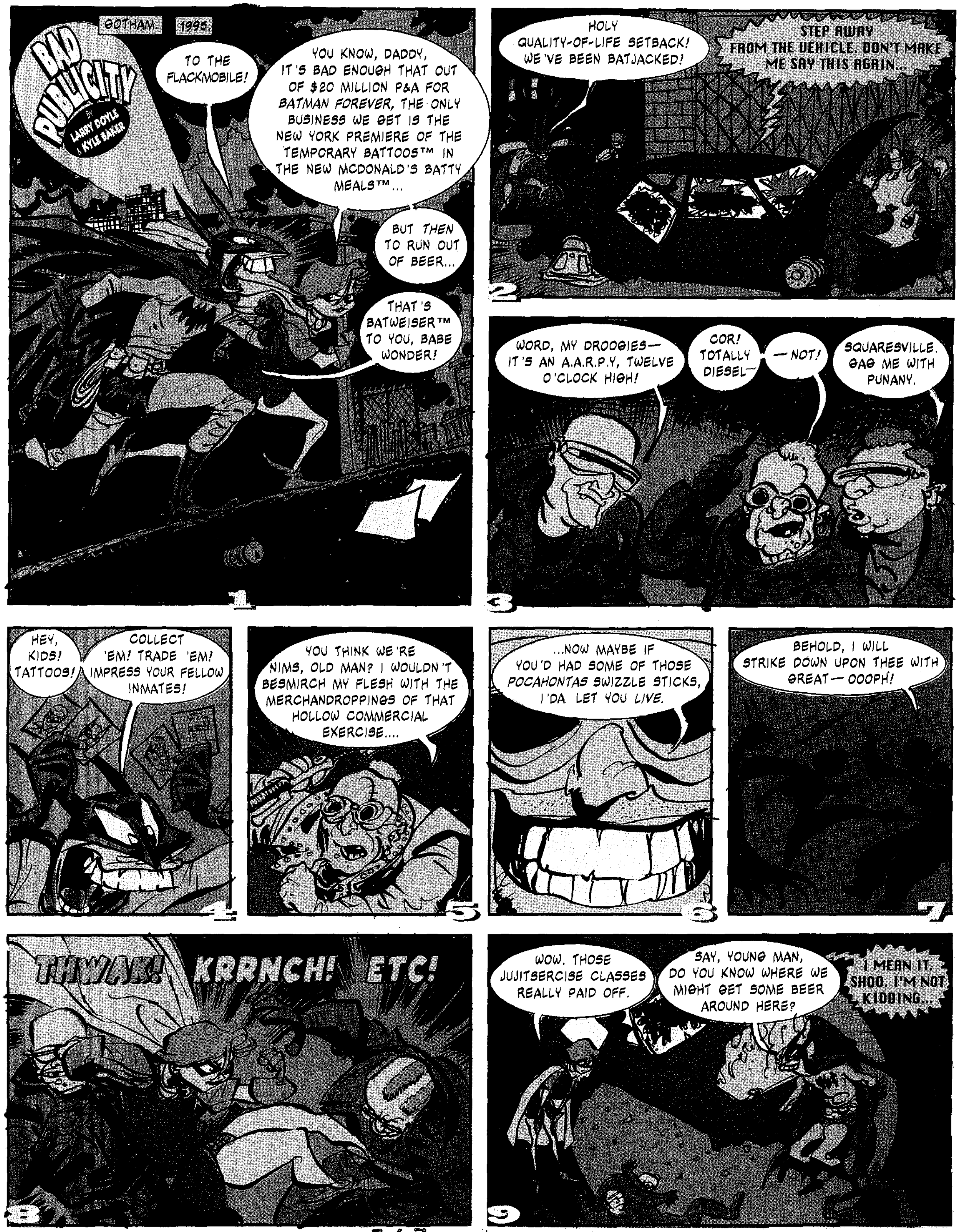
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1
HOLY QUALITY-OF-LIFE SETBACK! WE'VE BEEN BATJACKED!
STEP AWAY FROM THE VEHICLE. DON'T MAKE ME SAY THIS AGAIN...
2
WORD, MY DROOGIES— IT'S AN A.A.R.P.Y, TWELVE O'CLOCK HIGH!
COR! TOTALLY DIESEL—
—NOT!
SQUARESVILLE. GAG ME WITH PUNANY.
3
HEY, KIDS! TATTOOS!
COLLECT 'EM! TRADE 'EM! IMPRESS YOUR FELLOW INMATES!
4
YOU THINK WE'RE NIMS, OLD MAN? I WOULDN'T BESMIRCH MY FLESH WITH THE MERCHANDROPPINGS OF THAT HOLLOW COMMERCIAL EXERCISE....
5
...NOW MAYBE IF YOU'D HAD SOME OF THOSE POCAHONTAS SWIZZLE STICKS, I'DA LET YOU LIVE.
6
BEHOLD, I WILL STRIKE DOWN UPON THEE WITH GREAT—OOOPH!
7
THWAK! KRRNCH! ETC!
8
WOW. THOSE JUJITSERCISE CLASSES REALLY PAID OFF.
SAY, YOUNG MAN, DO YOU KNOW WHERE WE MIGHT GET SOME BEER AROUND HERE?
I MEAN IT. SHOO. I'M NOT KIDDING...
9

563

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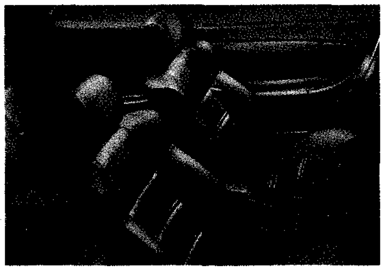

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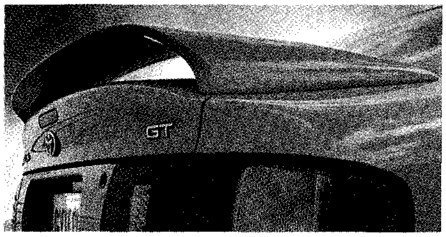

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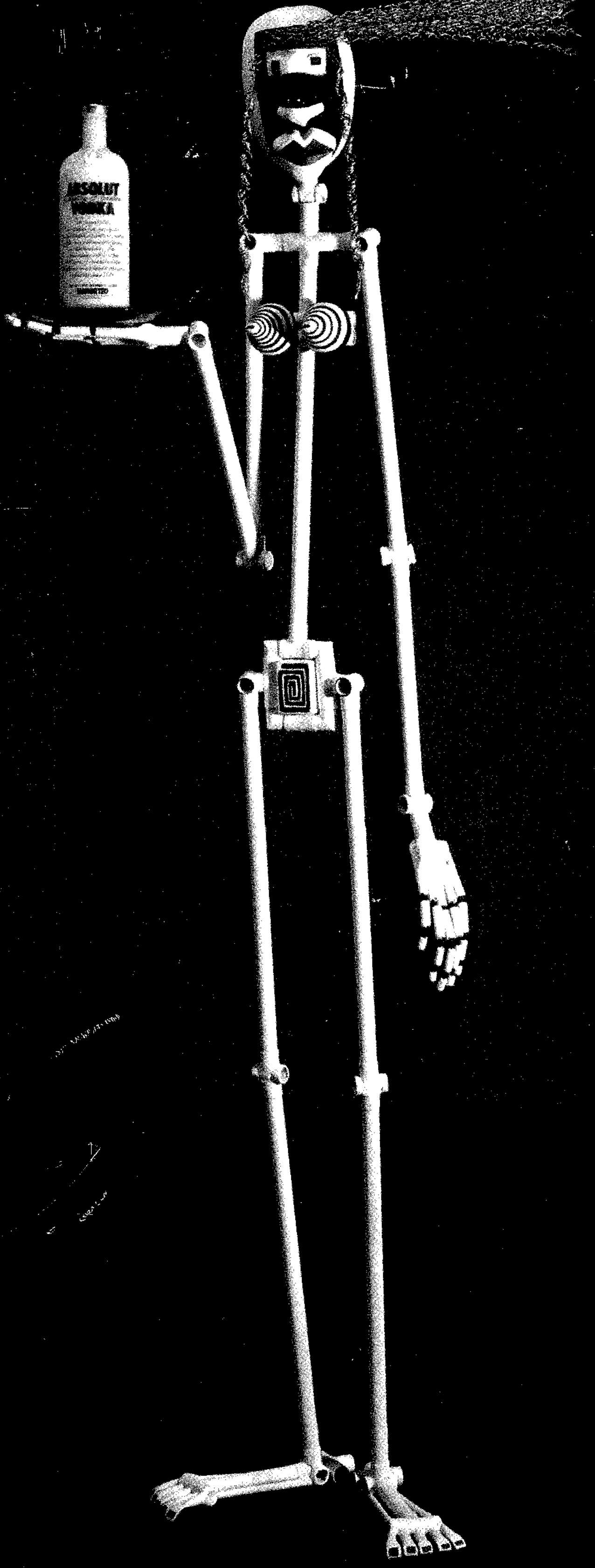

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